This is a digital copy of a book that was preserved for generations on library shelves before it was carefully scanned by Google as part of a project to make the world's books discoverable online.

It has survived long enough for the copyright to expire and the book to enter the public domain. A public domain book is one that was never subject to copyright or whose legal copyright term has expired. Whether a book is in the public domain may vary country to country. Public domain books are our gateways to the past, representing a wealth of history, culture and knowledge that's often difficult to discover.

Marks, notations and other marginalia present in the original volume will appear in this file - a reminder of this book's long journey from the publisher to a library and finally to you.

Usage guidelines

Google is proud to partner with libraries to digitize public domain materials and make them widely accessible. Public domain books belong to the public and we are merely their custodians. Nevertheless, this work is expensive, so in order to keep providing this resource, we have taken steps to prevent abuse by commercial parties, including placing technical restrictions on automated querying.

We also ask that you:

+ *Make non-commercial use of the files* We designed Google Book Search for use by individuals, and we request that you use these files for personal, non-commercial purposes.

+ *Refrain from automated querying* Do not send automated queries of any sort to Google's system: If you are conducting research on machine translation, optical character recognition or other areas where access to a large amount of text is helpful, please contact us. We encourage the use of public domain materials for these purposes and may be able to help.

+ *Maintain attribution* The Google "watermark" you see on each file is essential for informing people about this project and helping them find additional materials through Google Book Search. Please do not remove it.

+ *Keep it legal* Whatever your use, remember that you are responsible for ensuring that what you are doing is legal. Do not assume that just because we believe a book is in the public domain for users in the United States, that the work is also in the public domain for users in other countries. Whether a book is still in copyright varies from country to country, and we can't offer guidance on whether any specific use of any specific book is allowed. Please do not assume that a book's appearance in Google Book Search means it can be used in any manner anywhere in the world. Copyright infringement liability can be quite severe.

About Google Book Search

Google's mission is to organize the world's information and to make it universally accessible and useful. Google Book Search helps readers discover the world's books while helping authors and publishers reach new audiences. You can search through the full text of this book on the web at `http://books.google.com/`

THE UNIVERSITY OF MICHIGAN
LIBRARIES
THE UNIVERSITY OF MICHIGAN
ARTES SCIENTIA VERITAS
1817

* * *

This is an authorized facsimile of the original book, and was produced in 1969 by microfilm-xerography by University Microfilms, A Xerox Company, Ann Arbor, Michigan, U.S.A.

* * *

FIELD COLUMBIAN MUSEUM

PUBLICATION 55.

ANTHROPOLOGICAL SERIES. VOL. III, NO. 1.

THE ORAIBI SOYAL CEREMONY

BY

GEORGE A. DORSEY,
Curator, Department of Anthropology,

AND

H. R. VOTH,
Assistant, Department of Anthropology.

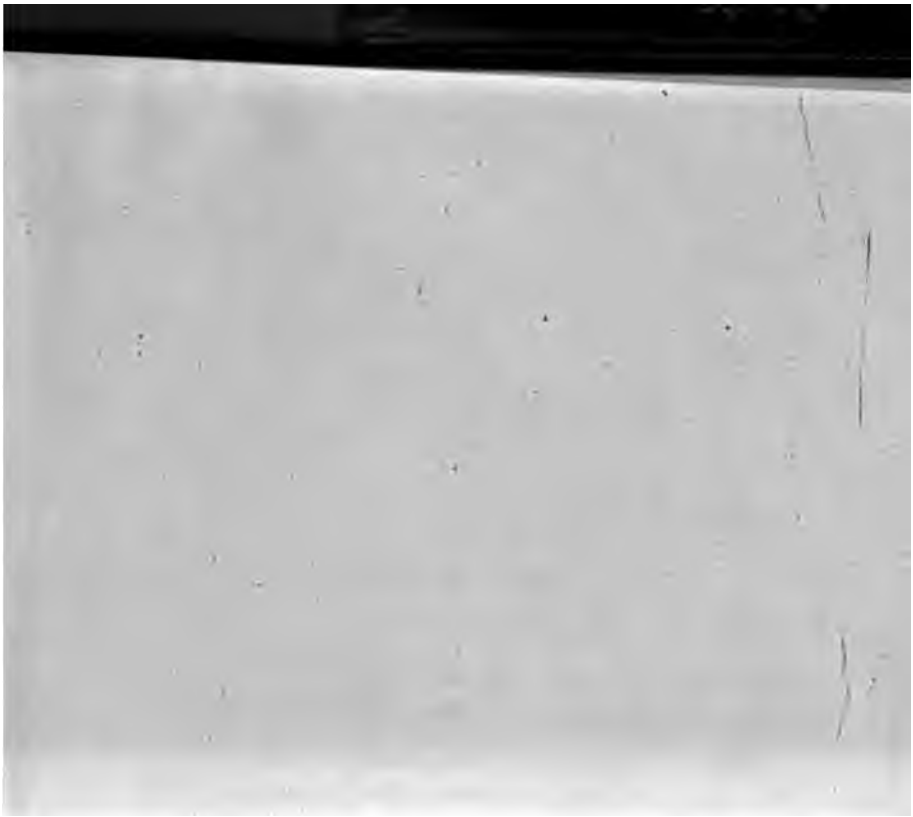
THE STANLEY McCORMICK HOPI EXPEDITION.

THE LIBRARY
OF CONGRESS

CHICAGO, U. S. A.

March, 1901.

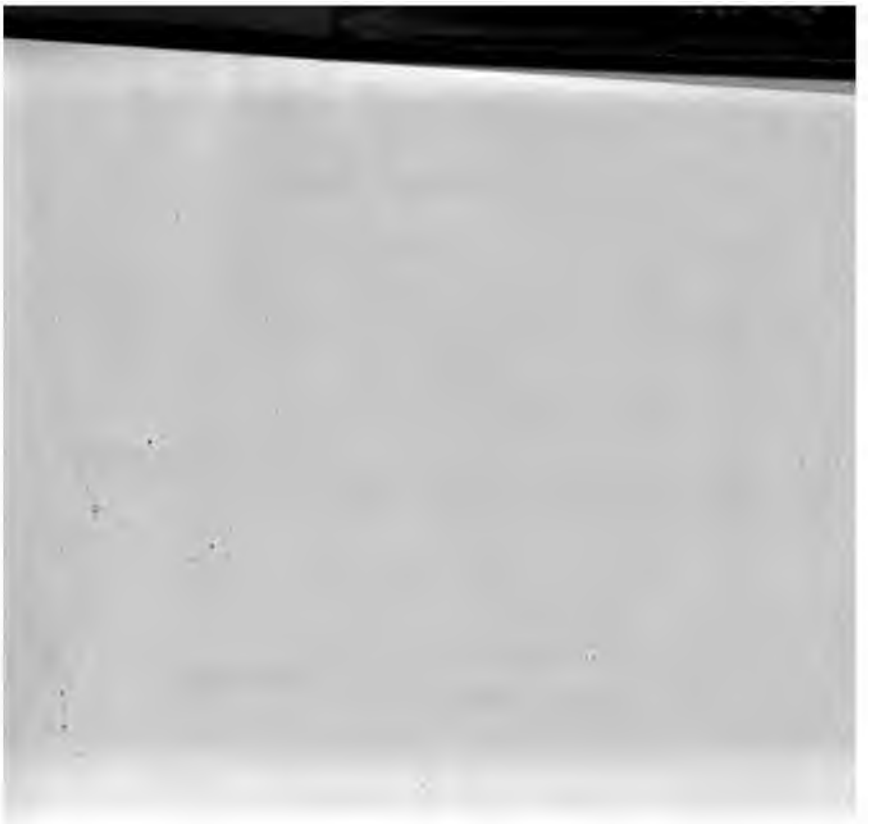
GN
2
.F45
V.3
1969



X 732.400
O.J. 46234

TABLE OF CONTENTS.

	Pages
The Oraibi Soyal Ceremony. (March, 1901.) George A. Dorsey and H. R. Voth. (Plates I-XXXVII.)	1- 59
The Oraibi Powamu Ceremony. (Dec., 1901.) H. R. Voth. (Plates XXXVIII-LXXIV.)	60-158
The Mishongnovi Ceremonies of the Snake and Antelope Fraternities. (June, 1902.) George A. Dorsey and H. R. Voth. (Plates LXXV-CXLVII.)	159-261
The Oraibi Summer Snake Ceremony. (Nov., 1903.) H. R. Voth. (Plates CXLVIII-CCXIX.)	262-358



GN2
F4

FIELD COLUMBIAN MUSEUM

PUBLICATION 55.

ANTHROPOLOGICAL SERIES. VOL. III, NO. 1.

THE ORAIBI SOYAL CEREMONY

BY

GEORGE A. DORSEY,
Curator, Department of Anthropology,

AND

H. R. VOTH,
Assistant, Department of Anthropology.

THE STANLEY McCORMICK HOPI EXPEDITION.

CHICAGO, U. S. A.

March, 1901.

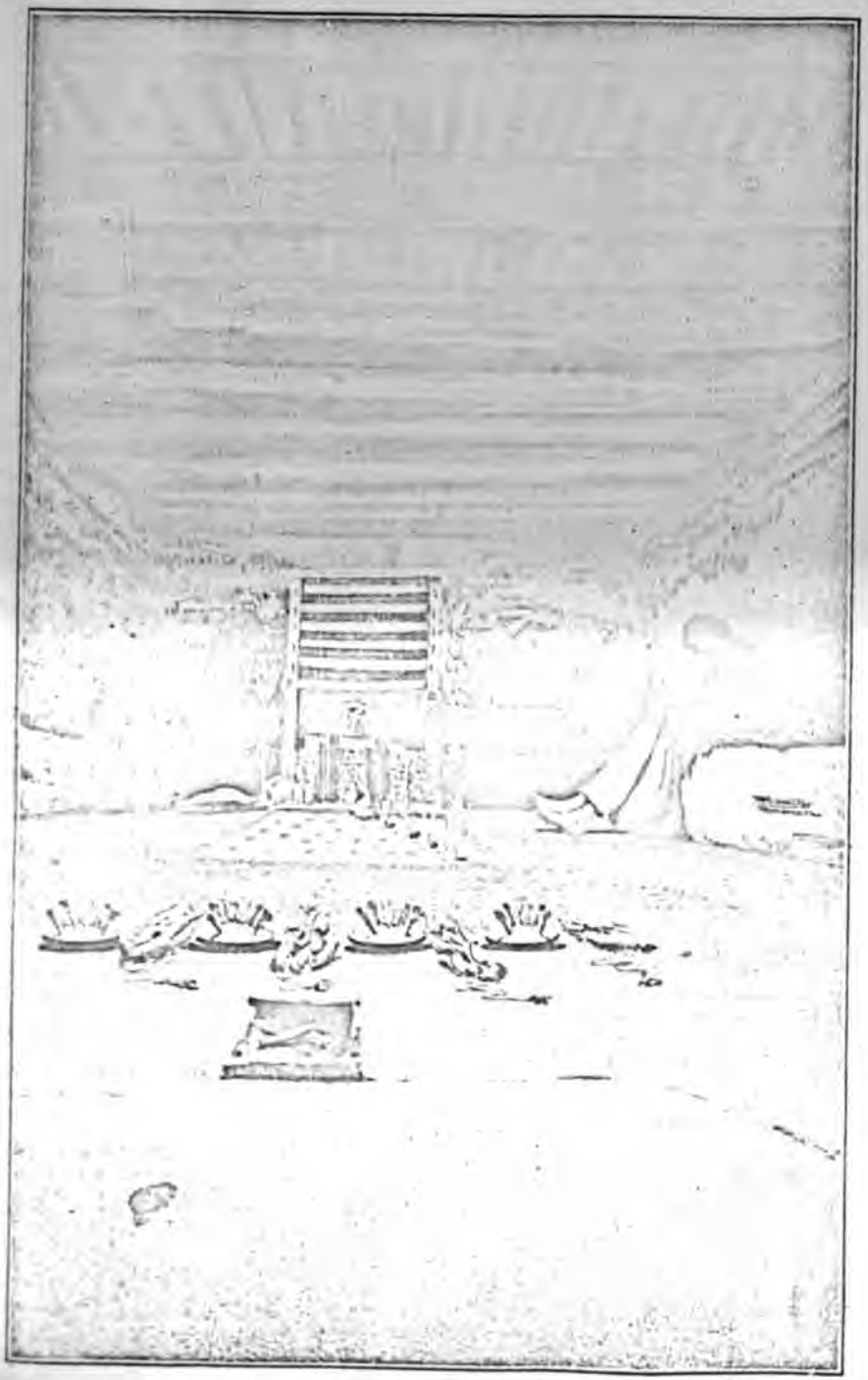
GN2
.F4

P.
Author.
THE LIBRARY
OF CONGRESS

THE ORAIBI SOYAL CEREMONY.

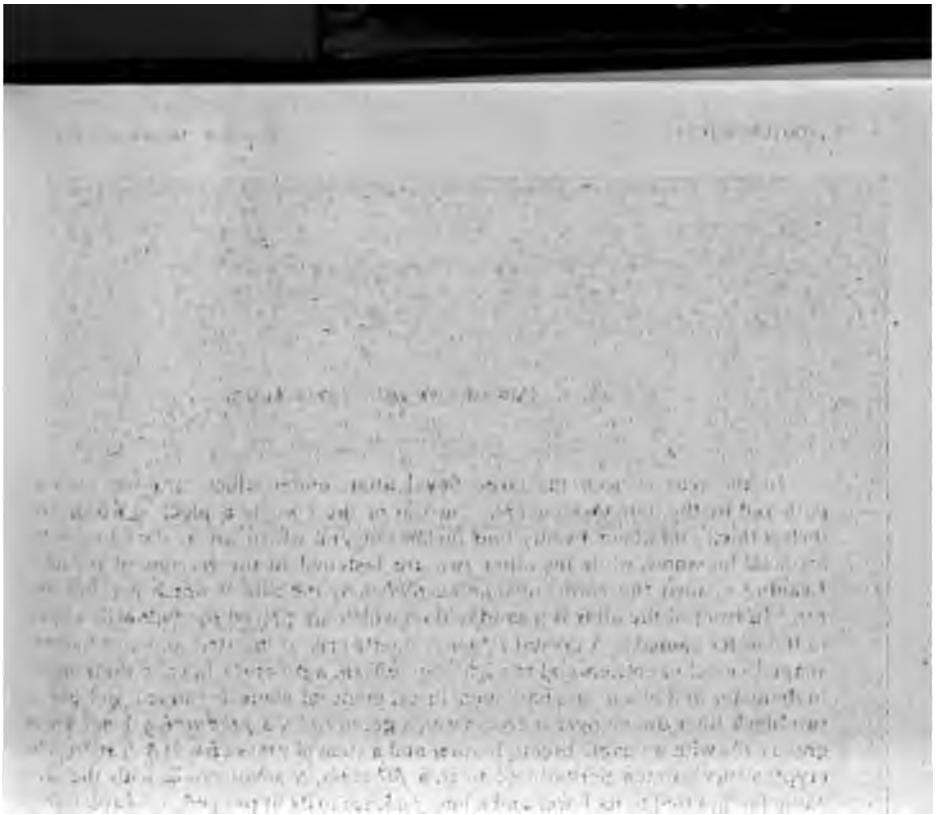
BY

GEORGE A. DORSEY AND H. R. VOTH.



Pl. I. Ponovi Kiva with Soyal Altar.

In the rear is seen the large Soyal altar, under which is piled the co gathered by the four messengers. On top of the corn is a piece of wood, thr inches thick and about twenty-four inches long, on which are placed two of t artificial blossoms, while the other two are fastened to the reredos of the alt Leaning against the corn are four *mo̱nkohos*, by the side of which are two *ti nis*. In front of the altar is a sandfield on which are placed the following objec in the order named: A crystal *tiponi* (a quartz crystal inserted into a cylindric shaped vessel of cottonwood root), a *mo̱nwikuru*, a *pikaviki* (a cake three inch in diameter and about one-half inch thick, made of white cornmeal and havi two black lines drawn over it crosswise), a green *baho*, a *pikaviki*, a long, sing green *baho* with an eagle breath feather and a stem of grass *kivahkivi* (Sporobol cryptandrus strictus Scribu) tied to it, a *pikaviki*, a small crook with the sa eagle feather tied to its lower and a long *pŭhtavi* to its upper end, a *pikaviki*, an crook as before. The *bahos* and crooks are standing in clay pedestals. T dark spots on the sandfield mark the places where Lolúlomai "buried" t smoke. At the end of the sandfield near the altar should be four semicircul black cloud symbols, with black lines running up the sandridge denoting ra The drawing does not show these symbols. On each side of the altar are stan ing in clay pedestals two sticks, to which are tied alternately two bunches *kŭña* (Artemisia frigida) and *maövi* (Guetteriza euthamiae), and to the top each two turkey wing feathers. The reredos measures 70½ inches by 3¾ inch by about 1 inch, the head piece 54 inches by 3 inches by about 1½ inches, the s cross slabs 45 inches by 2 inches by one-half inch. Between the fireplace and alt on the floor are the four trays with cornmeal, etc., and the *hikikwispi*. On the ki walls are fastened the long Soyal *bahos* made on the seventh day. On the l side of the altar in the corner is seen the chief priest, Shŏkhu̱nyoma, on t banquette to the right Talâhoyoma, assistant hawk and bow priest. The drawi is reproduced from a photograph, made in 1899. In former years, when all t kivas and inhabitants participated, the pile of corn ears on the altar was c siderably larger than the one shown on the plate.



CONTENTS.

	Page.
Preface	7
Alphabetic notation	7
Introduction	9
Soyal kiva	11
Co-operating kivas	11
Participants	12
Time and duration of ceremony	14
Preliminary ceremony	15
Soyal ceremony proper	16
I day	16
II day	18
III day	18
IV day	18
IV day, night ceremonies	26
V day	28
V day, night ceremonies	29
VI day	36
VII day	36
VIII day	38
VIII day, night ceremonies	48
IX day	51
The four days after the ceremony	58

ILLUSTRATIONS.

Plate.		Opposite page
I	Interior of Ponovi kiva, showing Soyal altar, sand field, etc. (Frontispiece)	
II	*a*, Shókhunyoma, Chief Soyal priest; *b*, Taláskwaptiwa, Star priest	12
III	Various pipes, cloud blower, cigarette and fuse	15
IV	Chief Priest consecrating bahos	16
V	Soyal Katcina	16
VI	Exterior of Ponovi kiva with Soyal natsis in place	17
VII	Basket trays used in Soyal ceremony	20
VIII	Soyal sun bahos	20
IX	Shókhunyoma and Yéshiwa consecrating large bahos	21
X	Priests around the medicine tray in the war ceremony	23
XI	Monkohos of the watchers at the Ponovi kiva	26
XII	*a*, Woman carrying piki bread; *b*, Man handing piki bread into the kiva	28
XIII	Set of ceremonial food containers	28
XIV	Bow priest as he appears in the night ceremonies	31
XV	Bent or crook bahos	37
XVI	Soyal bahos	37
XVII	Soyal bahos	37
XVIII	Small Soyal altar	42
XIX	*a*, Spinning cotton in kiva; *b*, Messengers gathering corn; *c*, Shield, etc., used by the warrior; *d*, Woman handing corn to messenger	43
XX	Messengers carrying corn to the kiva	43
XXI	*a*, Priests singing around small altar; *b*, Soyalmana on kiva banquette	44
XXII	Four messengers on way to spring with offerings, etc.	45
XXIII	Mastop Katcinas at Ponovi kiva	45
XXIV	Mastop mask, front view	45
XXV	Mastop mask, rear view	45
XXVI	Qöoqöqlöm mask, front view	48
XXVII	Katcinmana mask	48
XXVIII	Screen used in night ceremony, representing Mûyiŋwa	53
XXIX	Soyal altars, screen, Star priest and Pöokón	55
XXX	Field of Soyal bahos	57
XXXI	Qöoqöqlöm Katcinas dancing on the plaza	58
XXXII	Qöoqöqlöm Katcinas dancing on the plaza	58
XXXIII	*a*, Qöoqöqlöm Katcinas arriving at the village; *b*, Qöoqöqlöm Katcina "opening" the kiva	58
XXXIV	Tihus (dolls) of Katcinas	58
XXXV	Soyal priests going to the house of Soyalmana	58
XXXVI	Soyal priests throwing presents to the spectators	59
XXXVII	*a*, Spectators on the terraces; *b*, Women attempting to wrest a watermelon from a Soyal priest	59

PREFACE.

The ceremony about to be described was witnessed by the junior author in whole or part during the years 1893, '94, '95, '96, '97, '99 and 1900, and by the senior author during the years 1897 and 1899. The description is based chiefly on the observance of the ceremony of 1897. The observance of 1899 was made possible through the generosity of Mr. Stanley McCormick, who has abundantly proved his interest in the Hopi on behalf of the Field Columbian Museum.

ALPHABETIC NOTATION.

In transcribing Indian words the English pronunciation of letters has been followed as far as possible.

a, e, i, o, u have their continental sounds.
c between s and sh.
k̆ very soft, nearly like ky.
n̲ as ng in long.
ñ as ny in canyon.
q like a deep guttural k.
ā as in care.
ö as in German öl.
ü as in German für.
ū as in fur.
ô as in for.

INTRODUCTION.

Soyalunwu, a winter solstice ceremony, is observed in the six Hopi villages of Oraibi, Shumopovi, Shipaulovi, Mishongnovi, Walpi and Hano. Observations have been published on the observance of the Walpi and Hano performances by Dr. J. Walter Fewkes.* As may be noted, there is a wide range of variation between the presentations of the ceremony at the East and at the West mesas.

The Oraibi *Soyal* celebration is in charge of the *Shoshyaltu* (the *Soyal* fraternity), the largest religious organization in that and probably in any other Hopi village.† In the presentation of 1899 and 1900, however, not all the members of this order participated in the performance, for reasons which it is necessary should be described at some length. During the year 1891 representatives of the Indian Department made strenuous efforts to secure pupils for the government school located at Keam's Cañon, about forty miles from Oraibi. This effort on the part of the government was bitterly resented by a certain faction of the people of Oraibi, who seceded from Lolúlomai, the village chief, and soon after began to recognize Lomahunyoma as leader. The basis of Lomahunyoma's claim to the chieftainship, while somewhat obscure, seems to be the fact that he is the lineal descendant of *Kohkanwuhti* (Spider Woman), the legendary patron of the *Kohkannamu* (Spider-clan), said to be one of the oldest in Oraibi.

The feeling on the part of this faction against the party under Lolúlomai was further intensified by the friendly attitude the Liberals took toward other undertakings of the government, such as allotment of land in severalty, the building of dwelling houses at the foot of the mesa, the gratuitous distribution of American clothing, agricultural implements, etc. The division thus created manifested itself not only in the every-day life of the people, but also in their religious ceremonies. Inasmuch as the altars and their accessories are the chief elements in these ceremonies, they soon became the special object of

---

*The Winter Solstice Ceremony at Walpi, American Anthropologist, September, 1898; The Winter Solstice Altars at Hano Pueblo, American Anthropologist, April, 1899.

†Every Hopi man or boy is at one time or other initiated into one of the following four fraternities: Agave (*Kwan*), Horn (*Ahl*), Singers (*Tataokani*) or *Wowochimtu* (meaning obscure); by this membership he becomes a member of the *Soyal* fraternity. He can belong to any two of the above named four fraternities, but his initiation into one of them is an absolute condition for his membership in the *Soyal* Society. To other societies, such as the Snake, Flute, Marau, etc., even to more than one he may belong, whether he is a member of one of those four fraternities or not.

controversy, each party contending for their possession; and so it came about that the altars remained in that faction to which the chief priests and those who had them in charge belonged, the members of the opposing factions, as a rule, withdrawing from further participation in the celebration of the ceremony. So, as a matter of fact, we find to-day that the religious organizations are divided into two opposing factions, the performance of any given ceremony being conducted, with but few exceptions, by the members of either one or the other party. The gap has even widened to such an extent that in certain instances the withdrawing members have held independent performances, even without or with an improvised altar; and in the fall of 1900 the seceding members of the *Wowochimtû** fraternity, and in January, 1901, the Blue Flute Society, refused to participate in the ceremonies at all, an occurrence hitherto entirely unknown among the Oraibis. The regular extended *Wowochim* celebration, one of the most important of the Hopi ceremonial calendar, during which the initiations into the *Wowochim*, *Kwan*, *Tao* and *Ahl* fraternities take place, has not been held for many years, owing to this contention between the two factions.

* While some obscurity exists as to the meaning of the term *Wowochimtû*, all information thus far obtainable points to the probability that by it is designated the fraternity of *grown men*. When the boys have been initiated into this fraternity they are no longer "*boys*," but "*young men*." The similarity of the name to such terms as *Woyóhtani*, to grow up, and especially *Hótomtom* (old men), also seems to justify this explanation. During the great *Wowochim* ceremony the initiations into the Agave, Horn and Singers' Societies also take place, the significance for all being the same: initiation from boyhood into manhood, and while the *Wowochimtû* is a distinct fraternity, of which the Horn, Agave and Singer men are not members, the latter sometimes call the initiations into their respective orders in a general way initiations into the *Wowochimtû*, and sometimes call their "fathers" (sponsors) who put them into their orders "*Wowochim natata*" (*Wowochim* father).

THE ORAIBI SOYAL CEREMONY.

SOYAL KIVA.

Previous to the year 1900 the Soyal ceremony had been performed in the *Sakawálānvi* (Blue Flute) kiva, which up to that time was universally recognized as the *Moṉwi* (Chief) kiva, inasmuch as the village chief Lolúlomai was identified with that kiva. But the majority of the members of that kiva became Conservatives, and Lolúlomai with his followers withdrew to the *Poṉóvi* (Circle) kiva, which has ever since been denominated by Liberals as the *Moṉwi* kiva, and there the *Soyal* ceremony has since been held. The Conservative members of the *Soyal* fraternity have generally participated in the celebration only in an indirect way, to be described later on. In 1897 they even had an independent performance of their own in the *Sakwálānvi* kiva with an improvised altar, to which the Liberal faction took very serious objection, and even asked in a most urgent manner for the intervention of the missionary and of the government agent; the ground for intervention being their claim that that faction had no one entitled to act as chief priest, and hence the performance would be sacrilegious.

CO-OPERATING KIVAS.

Inasmuch as the members of certain kivas co-operate to a certain extent in the celebration of the *Soyal* ceremony, their names are here given. The part played by them in the ceremony will be described in its proper place. These kivas are as follows:

KIVAS (1897).*	KIVAS (1899).†
Wíkolopi (Fold or Wrinkle).	*Wíkolopi* (Fold or Wrinkle).
Hánо (*Hánо*, a Tañoan pueblo).	*Táo* (Singer).
Táo (Singer).	*Kwan* (Agave).
Hawíovi (Descending).	*Hawíovi* (Descending).
Katcína (Katcina).	*Hánо* (*Hánо*, a Tañoan pueblo).
Kwan (Agave).	*Náshabe* (Central).
Chúa (Snake).	
Sakwálānvi (Blue Flute).	
Náshabe (Central).	
Ishawu (Coyote).	

* In 1893 all these kivas participated except the *Katcina* and *Ishawu*.
† In 1900 these six and the *Ishkiva* participated.

It will be noticed, that, although ten kivas co-operated in 1897, by 1899 the number had fallen to four, to such an extent had the quarrel between the Liberal and Conservative factions grown within two years.

PARTICIPANTS.

While Lolúlomai plays—as will be seen later—a very important part in conducting the *Soyal* ceremony, he is not the chief priest; this office being vested in his elder brother, Shókhunyoma (see Pl. II, A). These two brothers are assisted by several other men who are also called *Momnwitŭ* (chiefs), but who in this ceremony perform the office of assistant leaders. In 1893 the following acted as leaders of the ceremony:

1 Shókhunyoma, Chief priest, *Honau* (Bear) clan.
2 Lolúlomai, Hawk and Bow priest, *Honau* (Bear) clan.
3 Yéshiwa, Chief Assistant, *Pihkash* (Young Corn Ear)* clan.
4 Koyónainiwa, War priest, *Honani* (Badger) clan.
5 Taláskwaptiwa, Star priest, *Tawa* (Sun) clan.
6 Tanákyeshtiwa, Screen priest, *Ishawu* (Coyote) clan.
7 Talához yoma, *Honau* (Bear) clan.
8 Tobéhoyoma, Cloud Blower, *Honau* (Bear) clan.

In 1899 the leaders were as follows:

1 Shókhunyoma, Chief priest, *Honau* (Bear) clan.
2 Lolúlomai, Hawk and Bow priest, *Honau* (Bear) clan.
3 Yéshiwa, Chief Assistant, *Pihkash* (Young Corn Ear) clan.
4 Koyónainiwa, War priest, *Honani* (Badger) clan.
5 Taláskwaptiwa, Star priest and Sun priest, *Tawa* (Sun) clan.
6 Tanákyeshtiwa, Screen priest, *Ishawu* (Coyote) clan.
7 Talához yoma, Assistant to Lolúlomai, *Honau* (Bear) clan.
8 Tobéhoyoma, Cloud Blower, *Honau* (Bear) clan.
9 Sikámóniwa, *Karro* (Parrot) clan.
10 Talássyamtiwa, *Pipmonwi* (Tobacco Chief), *Tavo* (Rabbit) and *Piva* (Tobacco) clan.
11 Lománkwa, Village Crier, *Pakab* (Reed) clan.

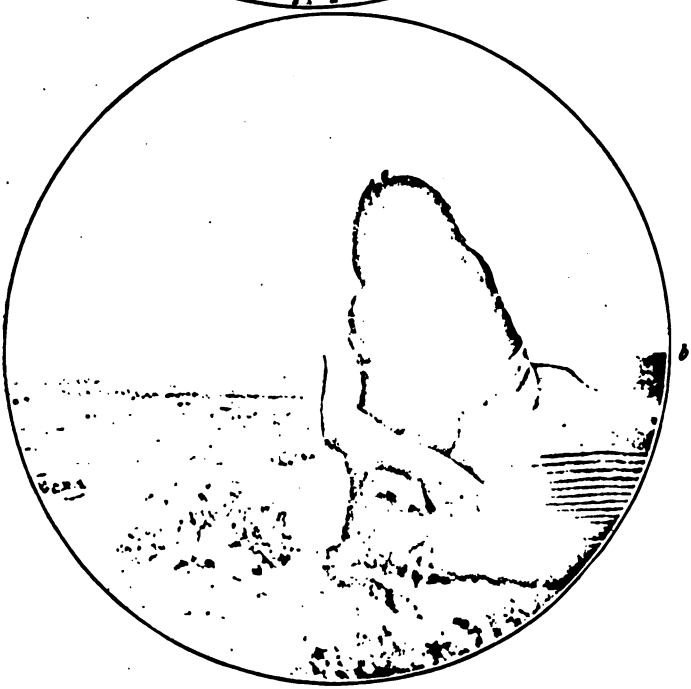
* The Hopi have many names for corn at various stages of its growth and the term *pihka* is not to be confounded with the term *shammi*; the first being applied to the ear of corn in its very early stage of development, the latter to the ear when fully developed.

Pl. II. Soyal Priests.

a. Shókhunyoma, Chief Soyal Priest.

b. Taláskwaptiwa (who acted as Star priest), in the act of depositing a ayer offering of cornmeal and *nakwakwosis* outside of the village.

a



b

The following are the names and clan relationships of the other participants in the 1899 celebration:

12 Hónmöniwa, *Ishawu* (Coyote) clan.
13 Qöyáyeptiwa, *Tawa* (Sun) clan.
14 Náioshi, *Pihkash* (Young Corn Ear) clan.
15 Nakwáyeshtiwa, *Tavo* (Rabbit) clan.
16 Tawákwaptiwa, *Honau* (Bear) clan.
17 Talássmöniwa, *Tavo* (Rabbit) clan.
18 Qötchyámtiwa, *Ishawu* (Coyote) clan.
19 Síyamtiwa, *Pihkash* (Young Corn Ear) clan.
20 Lomábuyaoma, *Massauwu* (Skeleton) and *Kokob* (Burrowing Owl) clan.
21 Kiwánbenyoma, *Massauwu* (Skeleton) and *Kokob* (Burrowing Owl) clan.
22 Tanákveima, *Tavo* (Rabbit) clan.
23 Puhúmsha, *Kukuts* (Lizard) clan.
24 Síletstiwa, *Honau* (Bear) clan.
25 Políyeshtiwa, *Pakab* (Reed) clan.
26 Tobóyeshtiwa, *Ishawu* (Coyote) clan.
27 Nátwantiwa, *Ishawu* (Coyote) clan.
28 Qöyánöwa, *Towa* (Sand) clan.

In addition to the above the following three women participated:

29 Puñánömsi, Soyal Mana, *Honàu* (Bear) clan.
30 Nacínönsi, Soyal Mana, *Karro* (Parrot) clan.
31 Honánmana, *Honau* (Bear) clan.

The following notes on the blood relationship of the participants of the *Soyal* fraternity celebration are here given, as possibly throwing light on certain obscure points in regard to the origin, etc., of *Soyal-anwu*. What these relationships signify—if anything—is not at present known.

Shókhunyoma and Lolúlomai are brothers of Puñánömsi and Honánmana is their cousin. Kiwánbenyoma is the son of Lolúlomai and his daughter is the wife of Tobóyeshtiwa. Lomábuyaoma is the son of Lolúlomai, while the latter's wife's sister is married to Koyónainiwa, whose daughter is married to Políyeshtiwa. Taláhoyoma is the nephew of Honánmana. Puñanömsi is the wife of Taláskwaptiwa, whose brother is Qöyáyeptiwa, and his son is Qötchyamtiwa. A sister of the two brothers and the two sisters first named is represented by two sons, Tobóhoyoma and Tawákwaptiwa; the latter is the husband of Nacínönsi, who is the daughter of Lománkwa. Tanákveima is the

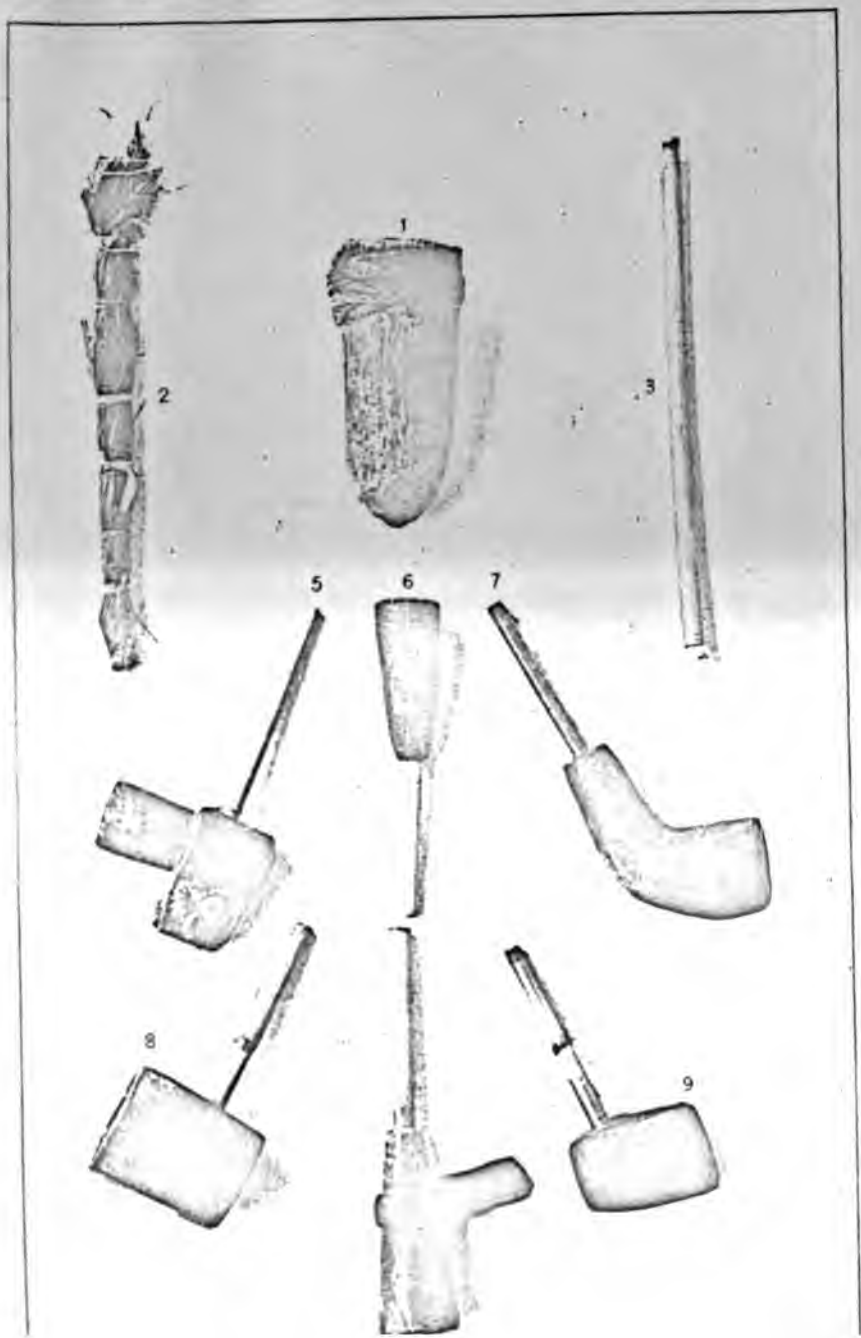
half-brother of Lolúlomai, and is also the father of Puhúmsha. Naioshi is the father of Nakwáyeshtiwa; Tanákyeshtiwa is the father of Siyamtiwa, while his daughter is married to Talássmöniwa.

TIME AND DURATION OF CEREMONY.

In 1893 the celebration of *Soyalāŋwu* extended from December 11th to 19th inclusive; in 1897 from December 15th to 23d inclusive; in 1899 from December 8th to 16th; in 1900, December 16th to 24th. Thus it will be seen that the ceremony is of nine days duration, but what determines the initial day has not been ascertained; except that it seems to be the sixteenth day after the appearing of the *Soyalkatcina*, who comes on the day following the *Wowochim* ceremony and erects at the *Poŋovi* kiva the *Soyal natsi*, which remains there four days, when it is taken into the kiva. The *Soyal* ceremony, as is generally the case with all Hopi nine-day ceremonies, is preceded by a brief meeting called *Bahólawu*, which in other ceremonies takes place eight days before the beginning of the ceremony proper, but in this case on the day before. On the morning following this preliminary, the time of the principal ceremony is announced bv the crier, the announcement being called *chaalawu* or *tiŋapŋvu*. On the occasions of *Bahólawu* a few of the more responsible leaders, the number varying from year to year, including the village crier, assemble either in some house or in the kiva where the ceremony is to be held, make a few *bahos* and *nakwakwosis*, indulge in ceremonial smoking and decide upon the time of the public announcement of the ceremony. One of the *bahos* and a few of the *nakwakwosis* here made are delivered over to the village crier, with the instructions that he make the announcement on the following morning. The other prayer offerings are deposited at various shrines and other places. The crier deposits his *bahos* in a shrine which stands upon the roof of a certain house in Oraibi, from which he then announces in a loud voice the time of the beginning of the approaching ceremony. From this house all announcements of a religious nature are made. The nine days of the ceremony have the following names:*

1st Day, *Yúŋña* (going in).
2nd " *Shúshtala* (first day).
3rd " *Löshtala* (second day).

* Sometimes, though seldom, the last three days are called as follows: the 7th day, *Löshtala* (second day); the 8th, *Bayish-tala* (third day); the 9th, *Nálösh-tala* (fourth day.)


1
2
3
5
6
7
8
9

PL. III. PIPES, ETC.

1. *Omawtapi* (cloud blower).

2. *Kopichoki* (cedar bark fuse), used in certain ceremonies for light reed cigarette.

3. *Chonotki* (reed cigarette), used in the Powamu ceremonies for bl smoke on certain Katcinas. It is lit with the cedar bark fuse.

4. *Sakwachono* (green pipe), made of greenish stone, used in cerem only.

5 to 9. Various types of Hopi pipes, used in ceremonies and for s smoking.

4th Day, *Baylshtala* (third day).
5th " *Nalóshtala* (fourth day).
6th " *Shushkáhimuu* (once not anything).
7th " *Piktotokya* (*piki* making).
8th " *Totókya* (food providing).
9th " *Tíkive* (dancing day).

Following the nine-day ceremonies three days are devoted to rabbit hunting; on the fourth day a procession, with accompanying ceremonies, is made to the house of the *Soyalmana*.

PRELIMINARY CEREMONY (*BAHOLAWU, BAHO* MAKING).

This ceremony was observed in 1900 only. It took place in the *Ponovi kiva* on December 15th, the day before the beginning of the *Soyal* ceremony proper. The time is unusual, as *Baholawu* generally takes place eight days before the ceremony which it introduces.

In the morning Shókhunyoma, the chief *Soyal* priest, had made sixteen *nakwakwosis* and four *hikvspiata* or *pühtavis*, of which he had deposited four *nakwakwosis* and one *pühtavi* at each of the following places: *Achamali*, a shrine north of the village; *Nuvatikiovi*, a place west of the village, called after and representing the San Francisco mountains; *Kiwawaimavi*, a place south of the village, and *Kishiwuu*, a place east of the village, bearing the name of and representing the old home of several of the Hopi clans, which was located about 60 miles northeast of Oraibi. For the Ckaakmonwi (Crier Chief) he made four *nakwakwosis* of an unidentified bird called *shiwuruti*, the feathers looking somewhat like those of a small sparrow hawk (*kele*); and it was the first time that feathers of the *shiwuruti* had ever been seen used for making *nakwakwosis*. These *nakwakwosis* he had placed in a small tray with some cornmeal for use in the evening.

About an hour after sundown the following men assembled in the *Ponovi* kiva: Shókunyoma, Sikamöniwa, Talássyamtiwa, Lomankwa, Siyamtiwa, Taláskwaptiwa and Koyónainiwa. It was stated that Siyamtiwa, a young man, represented his uncle Yéshiwa, who was to play such an important part in the following *Soyal* ceremony, but who had not yet arrived from *Moenkope*, a Hopi village about fifty miles from Oraibi.

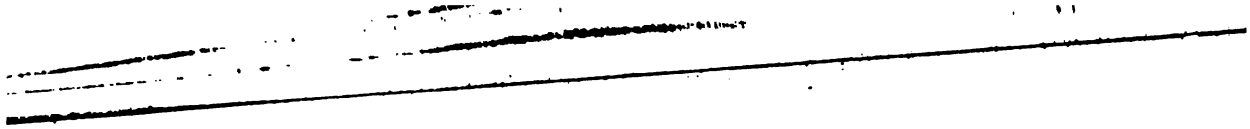
When all were present they arranged themselves in a semi-circle around the fireplace, Shókhunyoma having before himself on the floor the tray with the meal and *nakwakwosis*. All were nude except Koyónainiwa and Taláskwaptiwa. Shókhunyoma filled a pipe (See Pl. III)

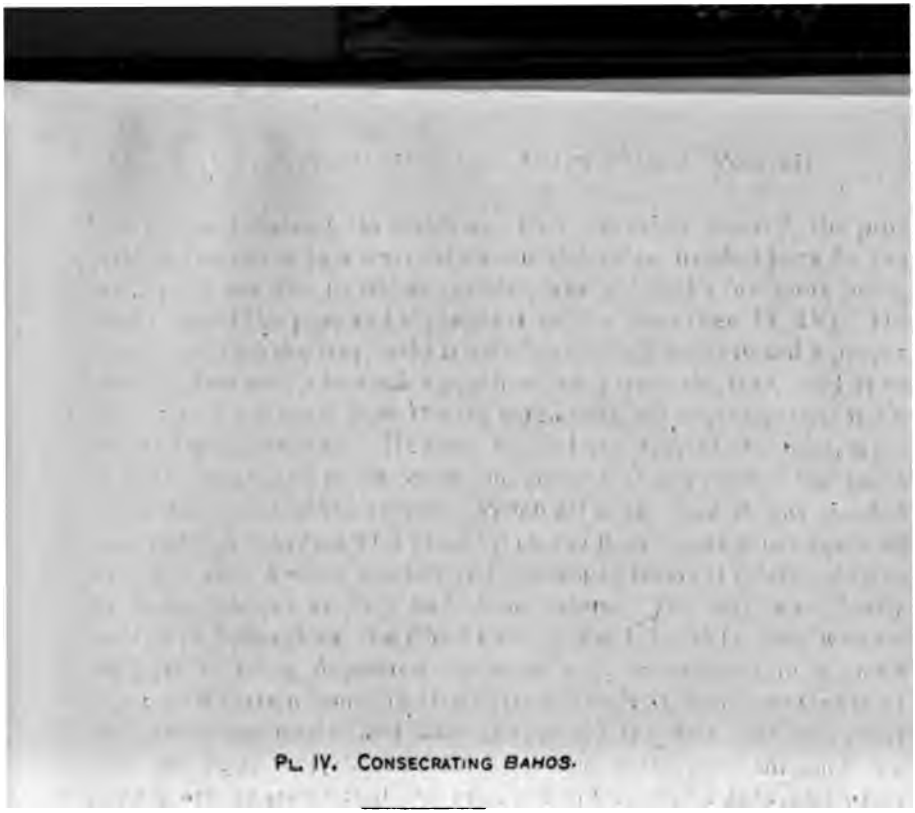
with native tobacco from which one after the other smoked, the pipe making the round in a sinistral circuit and being handed back by the last one in the line to Shókhunyoma, who smoked a few more puffs, then cleaned the pipe and replaced it on the floor (See Pl. IV). He then picked up the tray, held it with both hands and uttered a prayer over it, after which he took a pinch of meal from the tray, held it to his lips and waving it from the six ceremonial directions placed it on the center of the tray. He then handed the tray to the next man, he to the next, and so on, each one going through exactly the same performance as Shókhunyoma. When all were done it was handed back to Shókhunyoma who placed it on the floor before him; again he filled the pipe, and all smoked and exchanged terms of relationship in the same manner as they had done before. The tray was finally handed to Lomankwa, the Chief Crier of the Liberal faction, who on the next morning deposited the meal and *nakwakwosis* in a small shrine on a certain house in Oraibi from which all announcements of this nature are made, and then announced the fact that the great *Soyal* ceremony was about to begin. This is the only instance the authors are aware of that the crier did not deposit a *baho*, and when the attention of the men was drawn to this fact and the reason was asked they said that a *baho* had been deposited when the *Wowochim* ceremony had been announced. This, and the fact that on that occasion the *Soyal* katcina (See Pl. V) appears and brings the Soyal *natsi* to the Ponovi kiva, and the further fact that only those who have become members of the *Wowochim*, *Kwan*, *Tao* or *Ahl* fraternities on the occasion of the important and complicated *Wowochim* ceremony, can participate in the *Soyal* ceremony, indicates that there exists a close relationship between the *Wowochim* and the *Soyal* celebrations. But just what this relation is will be difficult to ascertain as long as the first of these is not studied. As has been stated elsewhere, the full *Wowochim* presentation has not taken place in Oraibi for many years, and it is extremely doubtful whether it will ever again be given.

SOYAL CEREMONY PROPER.

FIRST DAY, *Yuñña* (going in, Assembling.)

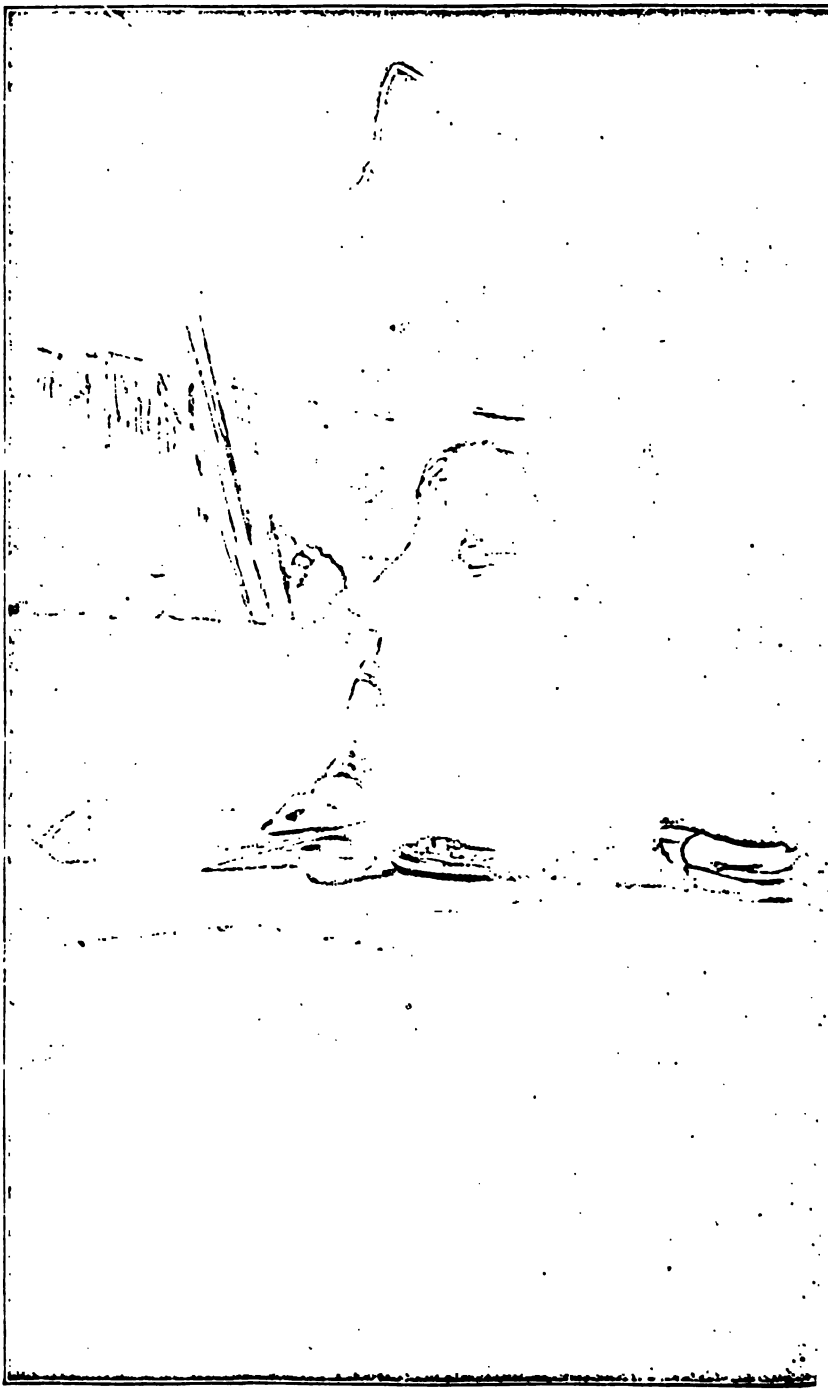
At sunrise on this day the chief priest, Shókhunyoma, repairs to the kiva with his *baho*-making outfit, consisting of plume boxes, sticks, cornmeal, cotton string, various herbs, and the *Soyal natsis* which he brings from the house of his sister Puñnanömsi. A supply





PL. IV. CONSECRATING *BAHOS*.

Chief Priest Shókhunyoma consecrating *bahos* by smoking over them. In front of him is the tray with *bahos*, a cup with meal, tobacco pouch, some corn husks, etc. On the banquette may be seen some *baho* sticks, cotton, and other paraphernalia.

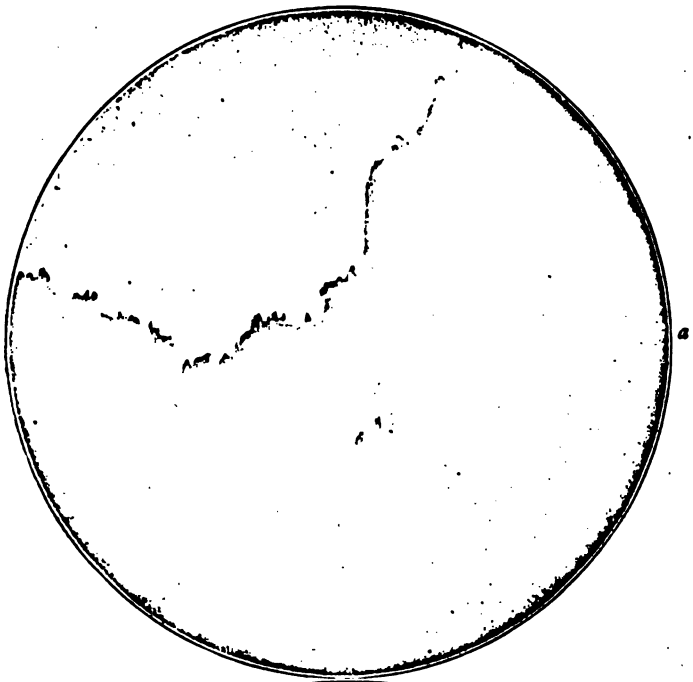


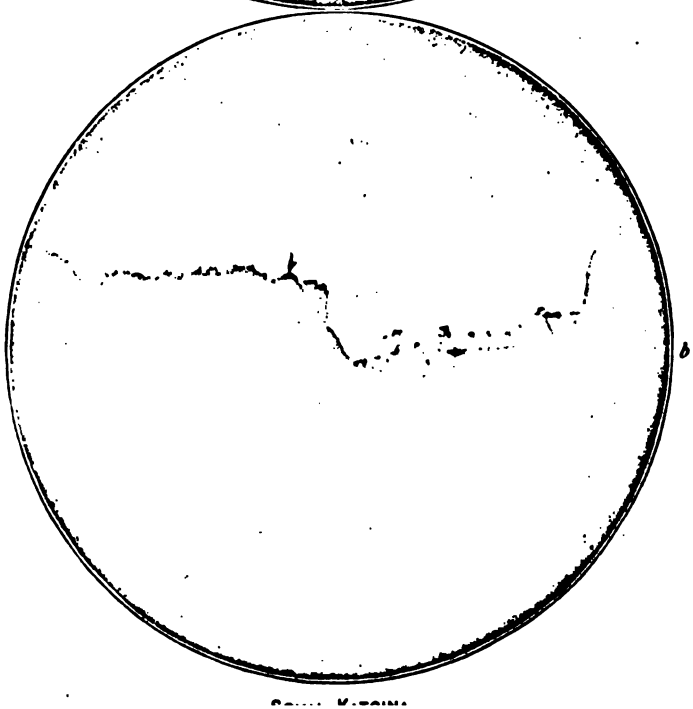
PL. V. SOYAL KATCINA.

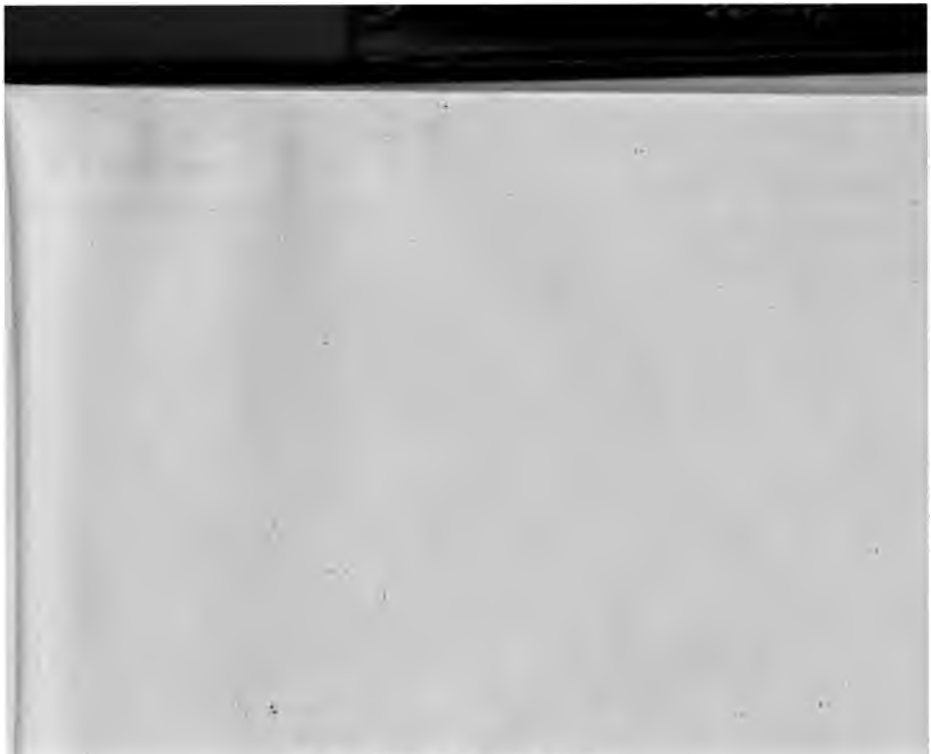
---

a. Soyal Katcina putting up the Soyal *natsi* at the Ponovi kiva on the day after the Wowochim ceremony.

b Soyal Katcina appearing in the village on the day after the Wowochim ceremony.

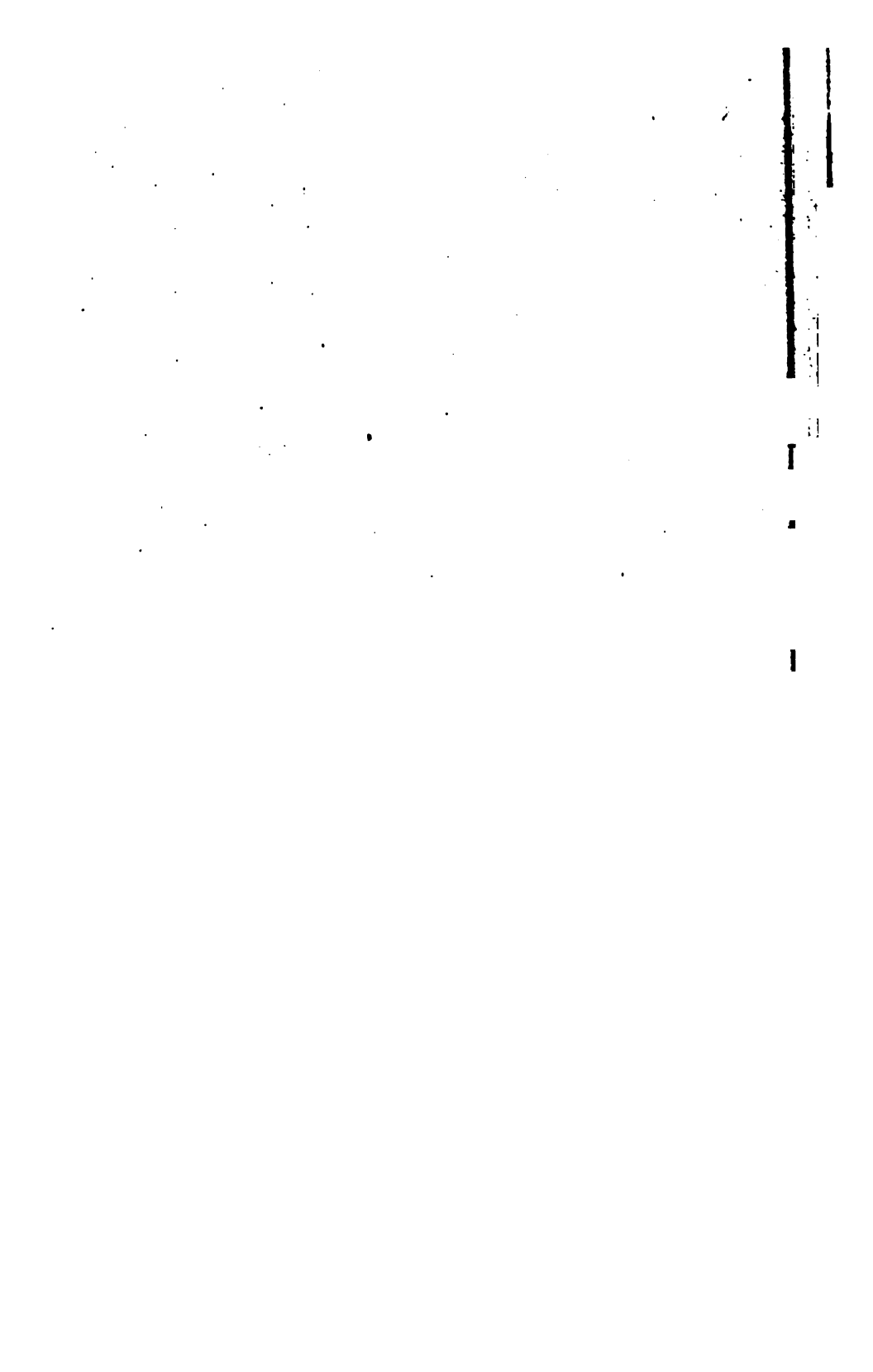

a


b



PL. VI. PONOVI KIVA WITH *NATSIS*.

In the center are the four Soyal *natsis*, on each side the two *mashaata* (wings) and towards the right the stick with the arrow and spear points, which may probably be considered to be the *natsi* of the *Kalehtaka* or war priest. Near the kiva are seen the four messengers, ready to start for the spring with the *hihikwispiata* and *potas*.



of tobacco and pipes is also provided either by himself or by others. Usually by this time other members begin to arrive, the kiva is swept and put in order, and the fire is lighted on the hearth. One of the first acts, however, performed by the chief priest is the erection of the *natsi* or standard at the *Poṇovi* kiva.* Those for the *Kwan*, *Tao*, and *Nashabe* kivas are put up also by Shókhuṇyoma. Generally the *natsi* is inserted in the straw matting at the south end of the hatchway. At the *Poṇovi* kiva, however, it is thrust into the earth roof of the kiva just south of the raised hatchway, against which it reclines. This *natsi* consists of four sticks about two feet long and about one-half inch thick, to which are tied alternately two flicker-tail and two bluebird feathers, making four in all of these feather ornaments. (See Pl. VI.)

The *natsi* being erected, cornmeal is sprinkled over it and a small pinch is thrown towards the rising sun. Returning to the kiva Shókhuṇyoma and those present indulge in smoking, in which every newcomer joins. This smoking, thus early begun, is continued by one or more almost without interruption during the entire day, and in fact during the entire ceremony. All the eight leaders of the ceremony are expected to present themselves in the kiva sometime during the day, and they usually eat in the kiva in the morning. Other members sometimes put in their appearance and begin to participate in the ceremony from the first day. They are, however, expected to remain on the elevated part of the kiva.†

* It is put up at the *Poṇovi* kiva by the *Soyal* Katcina, represented by Shókhuṇyoma, fifteen days before the *Soyal* ceremony, where it remains four days when it is taken into the kiva by Shókhuṇyoma and kept there until the *Soyal* ceremony takes place. Considerable confusion seems to exist as to the day when the *natsis* are put up at the participating kivas. Not only is this shown by the notes, taken in the different years, but the information obtained from different men differ widely. Shókhuṇyoma, to whom an appeal was made for an explanation, says that when all kivas still participated, before the split occurred, the *natsis* were put up at the *Mongwi* (now the *Poṇovi*) kiva, and at the *Kwan*, *Tao* and the kiva where the *Ahl* (Horn) fraternity were, on the first day (*yuṇña*), and at all the rest on the fifth day (*naloshtala*). Since some do not participate and this question even causes quarrels in the same kiva, a great deal of irregularity occurs in that respect. He says, for instance, that it happened that the occupants of the *Kwan* and *Nashabe* kivas, where the *natsi* should have been put up on the first day, informed him that they would not participate and so he did not put up the *natsi*. The day after they notified him that they would take part and so he put up the *natsi* on that day. When asked why the *natsi* at some of the other kivas had been seen before the fifth day he said that they had asked him to put it up sooner. Just why this request was made he either could or would not tell, but as he was very willing to explain other matters, which seemed to be more sacred and secret, he probably did not know any good reason. It is supposed, however, that some of the men in these kivas had to represent certain men in the kivas that did not participate and that this necessitated an earlier erection of the *natsi*.

† This is always south of the ladder, while the leaders occupy that portion of the kiva which is excavated to the extent of about a foot. This portion is surrounded by a wall or banquette about a foot in height and is considered the sacred part of the kiva in all Hopi ceremonies, and is that in which the altar is always erected. Here the chief priest and other leaders have their place, the first sitting most of the time in the northwest corner, working, smoking, resting, sleeping, and here all principal ceremonies and rites are enacted.

The leaders being thus assembled in the kiva, usually spend only a part of their time here during the next three days. After that they leave the kiva only upon urgent business, every one eating and sleeping in the kiva, and above all living a life of strict continence from the time they enter the kiva. Their chief occupation on this day is the carding of cotton and its spinning into twine to be used subsequently in the manufacture of *bahos* or prayer offerings. In addition, the chief priest at once begins to prepare certain parts of the religious paraphernalia to be used on the altar or to be deposited on subsequent days in certain springs and shrines.

SECOND DAY, *Shush-Tala* (First Day).

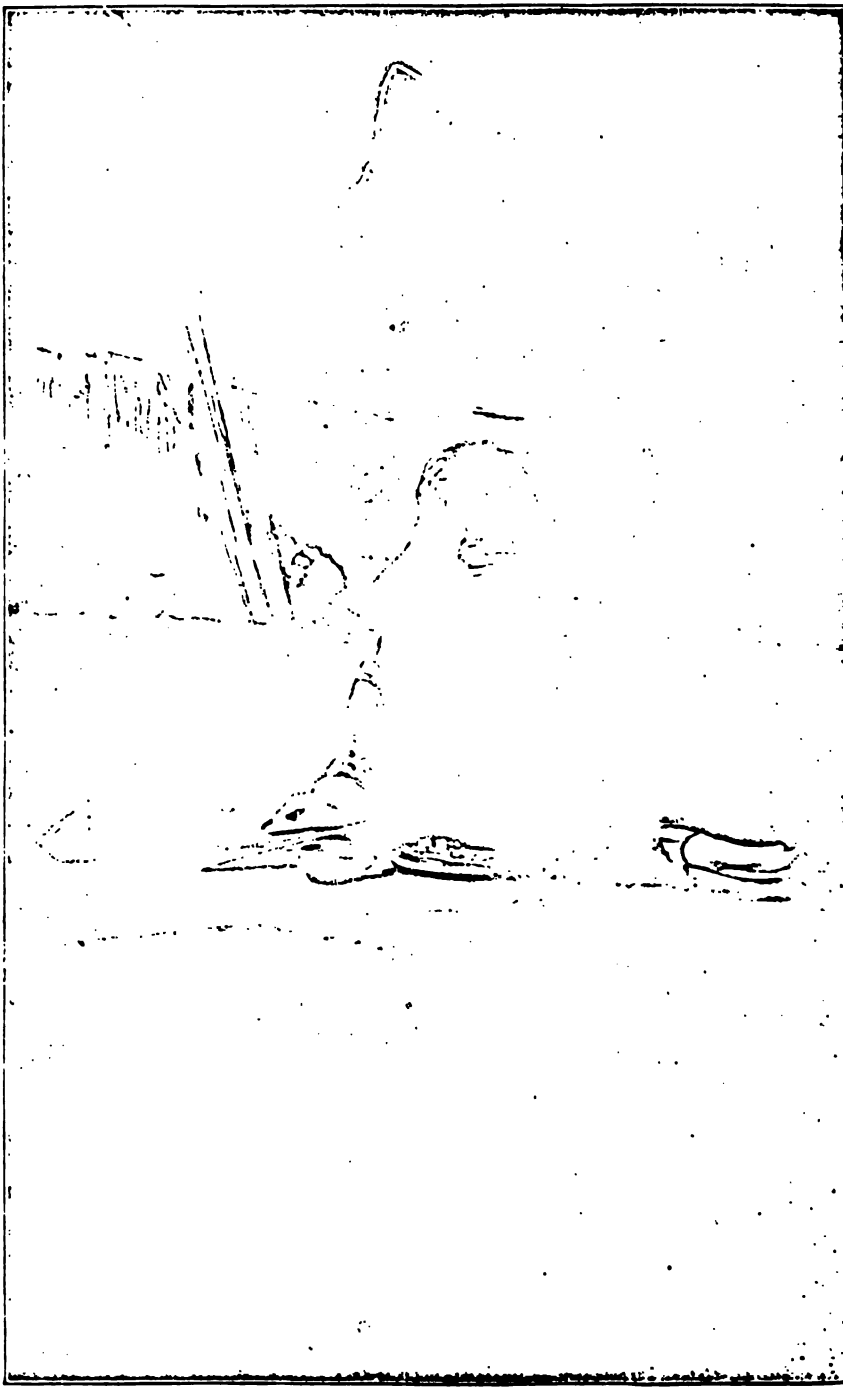
The *natsi*, having been carried into the kiva the previous night, is again re-erected as on the previous morning. The participants and the work performed on this day are essentially the same as on the first day. Additional members usually are observed to enter the kiva, their first act always being to engage in smoking.

THIRD DAY, *Lösh-Tala* (Second Day).

Shókhunyoma continued the preparation of certain *bahos* to be used later during the ceremony, engaged in carding and spinning of cotton, etc. Several men were present, but none of them, so far as observed, did anything which bore directly on the ceremony. The smoking was, of course, continued more or less throughout the day. The *natsis* thus far erected are put up again early in the morning. It was found, by repeated visits, that no ceremonies were taking place at any of these kivas. In some a few men were present who were engaged in smoking and in spinning cotton for making *Soyal bahos* later on; in the *Tao* kiva, on one occasion, a number of men were engaged in the manufacture of a bridal costume—this, of course, had no reference to the ceremony proper. In the *K'wan* kiva no one was present during the day in 1899. Frequently men were found also in these kivas engaged upon work of a private nature.

FOURTH DAY, *Baish-Tala* (Third Day).

The *natsis* were again re-erected as before. At the *Ponovi* kiva, however, an additional *natsi* was found in place. This consisted of a stick twenty-eight inches long and about one-half inch in diameter, to the upper end of which were attached twelve flint arrow and spear heads. This *natsi* (see Plate VI) seemed to belong to Koyónainiwa, who was the chief actor in an extremely interesting ceremony which took place for the first time on the evening of this day. On our



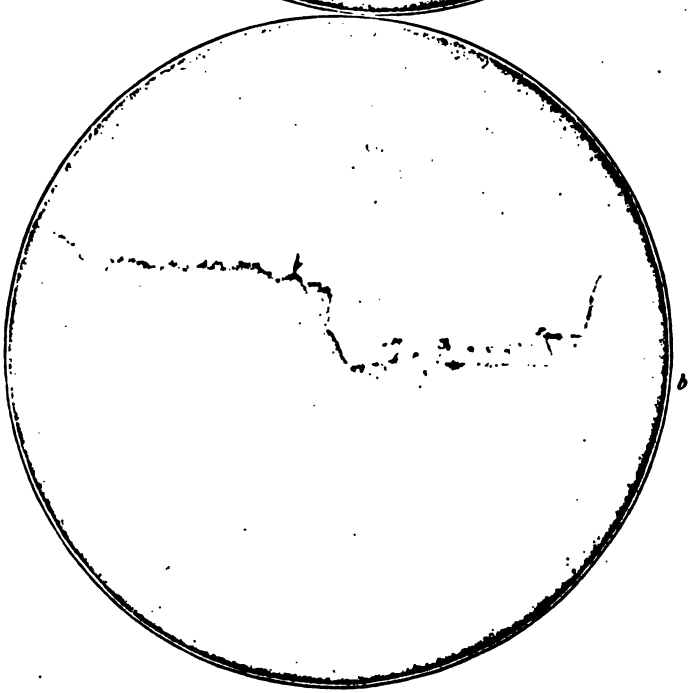
PL. V. SOYAL KATCINA.

---

a. Soyal Katcina putting up the Soyal *natsi* at the Ponovi kiva on the day after the Wowochim ceremony.

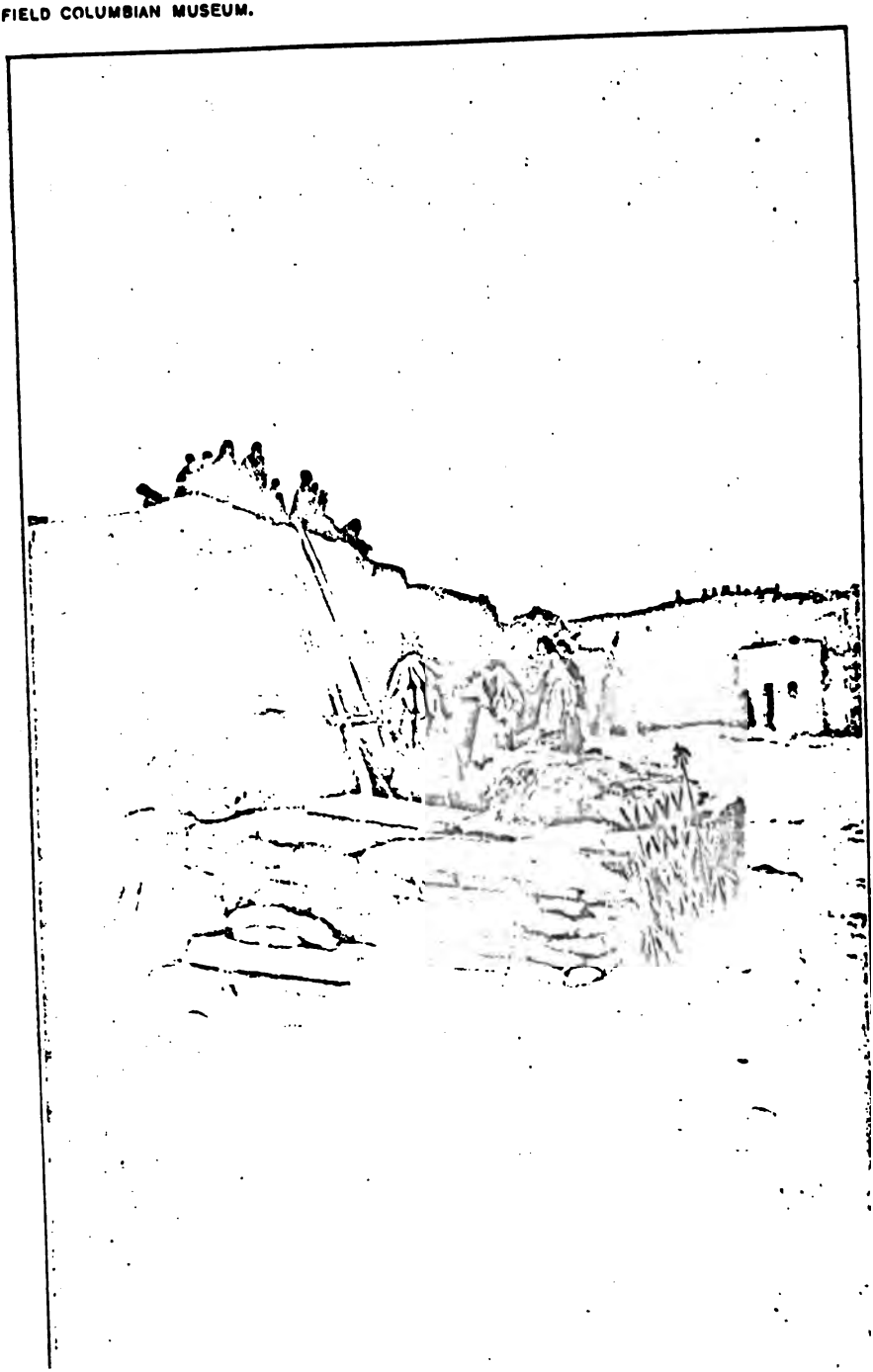
b Soyal Katcina appearing in the village on the day after the Wowochim ceremony.

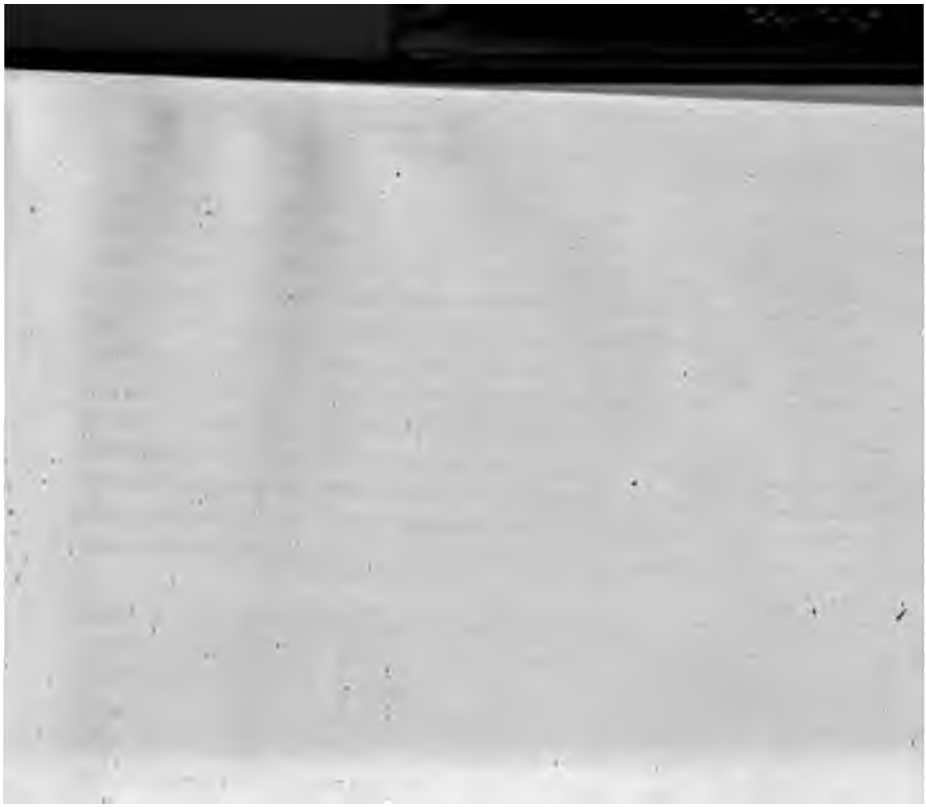
a

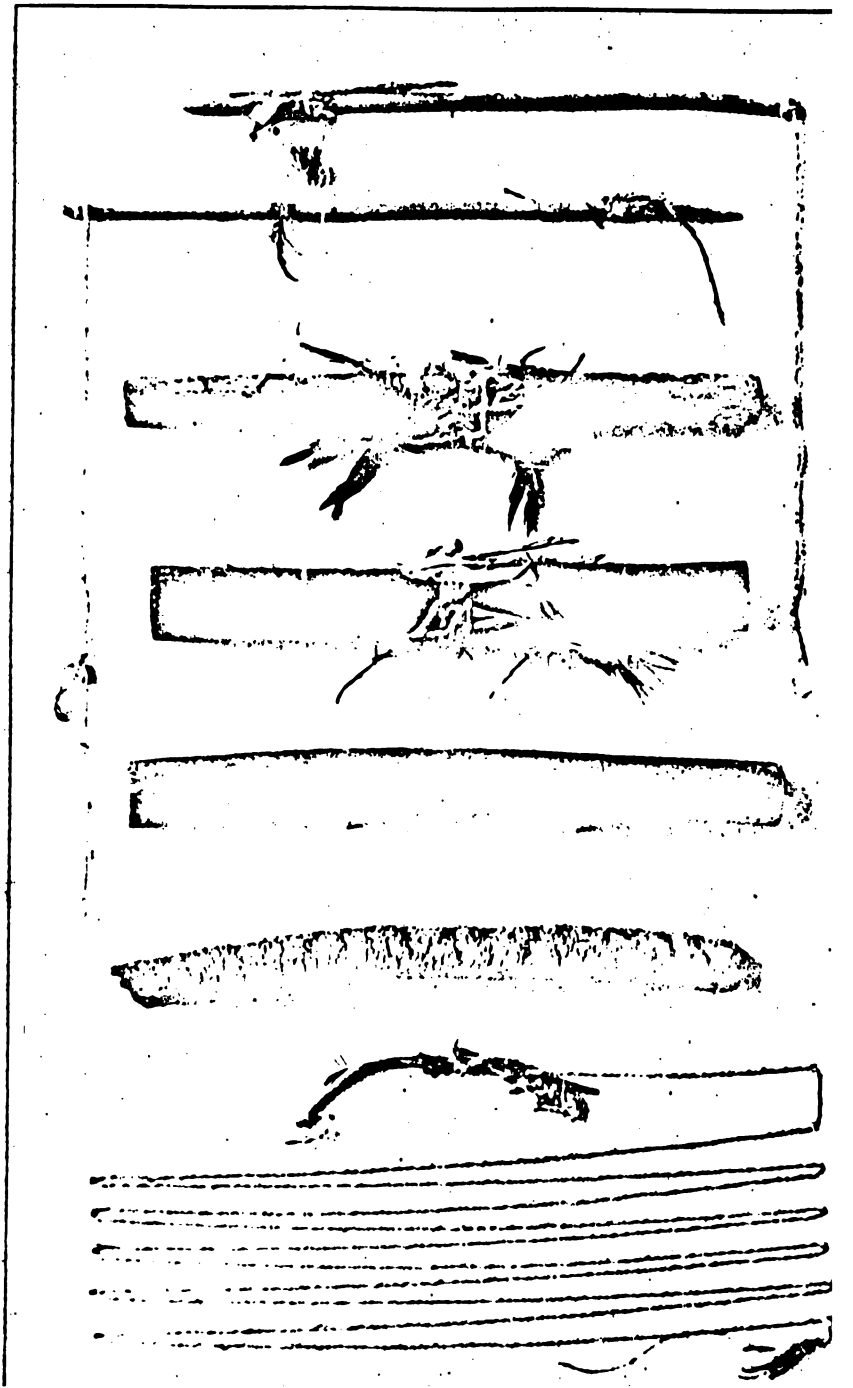

b

PL. VI. PONOVI KIVA WITH *NATSIS*.

In the center are the four Soyal *natsis*, on each side the two *mashaata* (wings) and towards the right the stick with the arrow and spear points, which may probably be considered to be the *natsi* of the *Kalehtaka* or war priest. Near the kiva are seen the four messengers, ready to start for the spring with the *hihikwispiata* and *potas*.

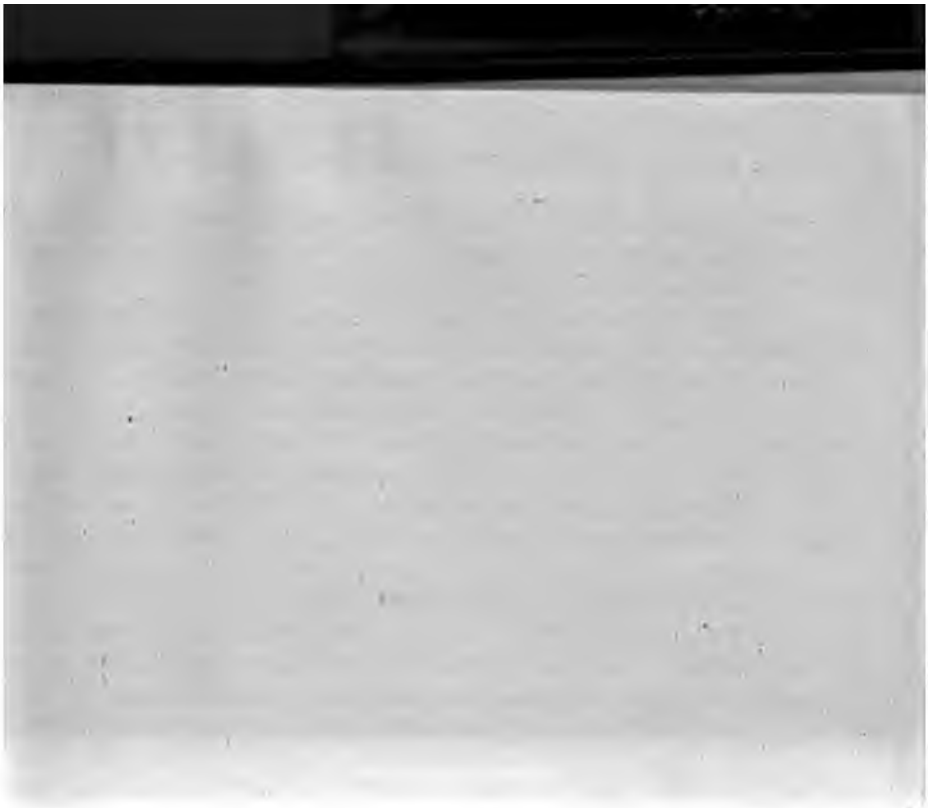






Pl. IX. Consecrating *Banos*.

Shókhuŋyoma and Yéshiwa consecrating the large *bakos*.



short *pŭhtavis*. In the meantime, the making of the *bahos* having been concluded, the latter swept up the *baho* refuse and carried it out in a blanket and threw it over the edge of the mesa.

While Yéshiwa was absent on this errand, Shókhunyoma got an old hatchet, an old blanket and a pointed stick and placed them on the floor. He put on the usual ceremonial kilt and placed the thick and the thin long *bahos*, with their points toward the north, on a flat tray which he placed on the floor about five feet northwest of the fireplace. By the side of the tray he placed a tray of cornmeal and a honey pot and sat down on the north side of the tray, with Yéshiwa on the south side. He then took a handful of meal, prayed over it and put it on the *bahos*, then he took honey into his mouth and spat on the *baho* tray, and around and about himself into the air. Yéshiwa did the same. Shókhunyoma next got up and lighted a pipe* at the fireplace and returned to his former position. Both he and Yéshiwa engaged in silent smoking, profound silence being observed throughout the kiva. After smoking, Shókhunyoma bathed his hands in the cornmeal, held a little to his lips, prayed over it and put it on the tray. He took up the tray, sat in a kneeling position, waved the tray up and down and whispered a prayer lasting about twelve minutes. (See Pl. IX.) He handed the tray to Yéshiwa, who (in the meantime having bathed his hands in cornmeal) did the same and handed the tray back to Shókhunyoma, who put it down. Shókhunyoma again lit the pipe, Yéshiwa in the meanwhile, having rubbed the meal from his hands on the tray. After both had smoked about eight minutes, they again spat honey on the tray and about themselves as before. Shókhunyoma wrapped the *bahos* and the meal in the old blanket, tied a carrying string around it and handed it with the hatchet and the pointed stick to Lomábuyaoma, who went to a place called *Sakwaska*, where he buried the *bahos*, and brought from there the white earth (kaolin) to be used later for various purposes in the ceremony. He returned about 2:45 P. M.

Shókhunyoma sent Talássyamtiwa with a *monwikuru*, or priest's netted gourd, after water, and he himself took a few *nakwakwosis*, which he had consecrated by smoking and spitting honey over them, and went out and deposited them somewhere south of the village, very likely at a *Katcin-kihu*. Yéshiwa also gathered up his *nakwakwosis* and left the kiva. On following him, in 1899, it was learned that he went to the shrine of the Kohkanwuhti (spider woman) at the south of the village and about half way down the mesa, where he

* This act in 1899 and 1900 was performed by Talássyamtiva, who acted as Pipe Lighter throughout the ceremony.

deposited four of the *nakwakwosis*, first sprinkling cornmeal and uttering a prayer. Then he retraced his steps toward the village for a hundred feet or more, when he turned in toward the face of the precipice, and at a height of about four feet he removed a loose stone in the rock, disclosing a cavity about six inches square, into which, after sprinkling meal and praying, as before, he deposited the remaining two *nakwakwosis* on top of those of former years. The stone was replaced, prayer was again uttered and he returned to the kiva. Here followed an interval of about one hour's duration, during which time nothing of importance was done by members in general. Shókhunyoma, however, again took up the making of special *bahos*, to be used later in the ceremony.

About 3:30 P. M. Koyónainiwa, after having made certain preparations for the coming ceremony, put fifteen or more pieces of various kinds of roots and two pieces of some light-colored stuff, which was probably *kovéndoma* (a special kind of kaolin used in various ceremonies), into a corn-husk, then sprinkled cornmeal on the floor in the northeast corner of the kiva from six directions, and in the center he placed a corn-husk ring, on which he placed the before mentioned tray, into which he sprinkled meal from the six directions. He next sprinkled a little meal on the floor to the six sides of the tray, and on the meal he put stones, at some places stone mountain lions (*tohopkos*), which he carefully selected from a pile that he had emptied out near by on the floor from an old bag.* To each object he now added a number of stones, bones, spear and arrow points, etc., and some he threw into the tray; he sprinkled meal into the tray as before. He next thrust into each pile a long black eagle wing feather, and poured the water that he had previously fetched from the spring from a large gourd into the bowl from the six directions, beginning of course with north. After this he took the pieces of root from the corn husk in his mouth, chewed them, dipping repeatedly water from the tray into his mouth, and emptying the contents of his mouth into the bowl.†

Talássyamtiwa had in the meantime made three corn-husk cigarettes‡ and filled a cloud blower (*omawtapi*) (see Pl. III, 1). Koy-

* In this selection of the stones there was an evident desire to group them by color according to the six directions, yellow for the north, green for the west, red for the south and white for the east, black for the above (northeast), and various colors for the below (southeast).

† The statement has been made by Lolûlomai, and at a time and under circumstances when there was reason to believe that he told the truth, that among the things thrown into this bowl is a powder made of powdered human hearts, taken in former times from slain enemies. Others have said the same thing, among them old Talâskwaptiwa, though the latter added that he believed the supply of such powder was exhausted

‡ For all these cigarettes and for all ceremonial smoking only native tobacco is, as a rule, used.

Pl. X. Soyal Priests.

Priests around the medicine tray in the war ceremony. The man standing is Koyónainiwa, the *Kalehtaka*, or warrior; the one holding the spear point *natsi* is Yéshiwa.

ónainiwa put some specular iron, *yalahaii*, into a corn husk and dep
ited it to the north side of the tray. He then brought his *natsi* a
sat down on the banquette in the southeast side of the kiva. Tan
yeshtiwa squatted down before him, pulverized some whitish c
called *kovéndoma* in his hands, and wetting his fore and mid
fingers rubbed them in the powder and made the typical *Pöokon* ma
on the cheeks, chest, back, legs and arms of Koyónainiwa's body, a
on the forehead he rubbed red mineral paint (*cūta*). He also m
two marks on the soles of his feet. He then handed him the foll
ing objects in the order named, always waving them towards h
from the six directions: a white corn ear, pair of moccasins, pai
ankle bands, knee bands, a buckskin bandoleer,* stone tomaha
a shield, two caps, bow and arrows, and lastly the *natsi*. The ban
leer Koyónainiwa hung over his shoulder, the shield on his back,
tomahawk on his left arm, and one of the caps he placed on his he
The bandoleer contains dried entrails of enemies slain in for
times. Finally, Tanákyeshtiwa rubbed over his nose the black p
der *yalahaii* from the corn husk.

Thus dressed, Koyónainiwa sat down on the north and Yéshiwa
the east side of the medicine tray, and Koyónainiwa put the other
on Yéshiwa's head and then sprinkled some meal into the tray f
all directions, and handed some to Yéshiwa, whispering a few wo
to him. He then handed him the *natsi*, waving it from the six di
tions, which Yéshiwa placed into the tray with the arrow points
and held it in that position with both hands during the entire c
mony. (See Pl. X.) All present now disrobed and sat down
and south of the tray, Shókhunyoma alone remaining in the northw
corner of the kiva carding cotton. Koyónainiwa, holding in his
hand the old bow, arrows and an old corn ear, sprinkled a lin
meal over the *natsi* towards and up the ladder, returned and a
threw a pinch towards the ladder. Then he sprinkled some spec
iron (*yalahaii*) from the corn husk north from the tray along the c
meal road towards the ladder and over the tray as before, and rub
a little of it on the face and under the right eye of Yéshiwa. Tal
yamtiwa now handed a cigarette to Koyónainiwa, who smoked
times; then he put the cigarette into Yéshiwa's mouth, who
smoked four times; then Koyónainiwa smoked again four times, bl
ing the smoke towards the *natsi*, and then some of those in the first
smoked (Taláskwaptiwa, Tobéhoyoma, Tanákyeshtiwa, Qöyáyept
and Tawákwaptiwa). A short prayer was uttered by Koyónain

* The bandoleer, tomahawk, shield and bow and arrows show evidence of great antiq
In 1893 a dressed panther skin was used instead of a buckskin.

and the *First Song* was sung, in which all participated.* Koyónainiwa put four cornmeal lines on the four kiva walls from a small tray containing finely ground cornmeal, and threw a little meal four times to the kiva roof above the medicine tray and on the floor. He held in his left hand during the ceremony his bow and arrows and an old white corn ear.

Second Song. Koyónainiwa threw a little cornmeal into the medicine tray from the north side and then on the stones that were lying on that side. He then did the same from the west and from the other four sides.

Third Song. Koyónainiwa threw a pinch of meal into the medicine tray from the north side, took the long black feather from that side and forcibly thrust it into the medicine tray, uttering as he did so, in a high-pitched voice, the word "pooh." He did the same with the five other feathers, each time first circling the feather over the stones in the tray. He then withdrew the six feathers from the tray, handed them to Taláskwaptiwa, who tied them into a bundle and returned them to Koyónainiwa, who beat time with them during the remainder of the ceremony.

Fourth Song. Koyónainiwa poured some water into the tray and took all six feathers and beat time with them, dipping them into the water and sprinkling occasionally. He then halloed into the bowl very loudly: "Haih, aih, aih, hai, hai." He then took the feathers into his left hand and stirred the stones and water in the tray with the right, and sprinkled with the fingers. All this he did six times, each time putting a little cornmeal into the tray before he did the stirring.

Fifth Song. Tanákyeshtiwa† dipped some water from the medicine tray with a shell and with it wet the clay which had been placed near the bowl. He then took a small lump in one hand and smeared a little on the chest and back of each one present; on his own body he made additional marks on the upper and lower arms and legs. Lolúlomai came in during this song, disrobed, combed his hair and then smoked.

Sixth Song. Talásyamtiwa lighted the cloud blower and handed it to Koyónainiwa, who blew smoke over the medicine tray and then returned the pipe to Talásyamtiwa. He then asperged occasionally and also went up the ladder, spat honey and asperged out of the hatchway.

---

* During the singing Shókhunyoma ceased working. Lolúlomai was absent, having gone after wood for the fire. The singing began about 4 o'clock P. M.

† In 1899 this office was performed by Lomáboyaoma, the son of Lolúlomai.

Seventh Song. Koyónainiwa and Tanákyeshtiwa* stood up, Koyónainiwa on the north, Tanákyeshtiwa on the south side of the medicine tray. The first put the corn ear which he had been holding in his hand behind his belt, fastened the shield to his left arm, took the tomahawk in his right hand. The latter took an old stone spear point from the medicine tray into his right hand, and in his left he held a bunch of feathers prepared by Koyónainiwa during the afternoon, and both then danced or stepped with a wagging motion from one foot to the other. Tanákyeshtiwa feigned to stab Koyónainiwa, the latter holding the shield in front of himself for protection. Yéshiwa in the meantime remained in the same position, holding the *natsi* in the tray with both hands. The song grew wilder and wilder and all at once both stooping down Koyónainiwa beat the floor with the edge of the shield, at the same time striking the tomahawk against the shield; Tanákyeshtiwa struck the shield with the spear point which he held in his hand and all present yelled vociferously. This was repeated six times. It was evidently a war ceremony and this was the war cry. Then they sat down and Talássyamtíwa handed the corn-husk cigarette to Koyónainiwa and he and Yéshiwa smoked, Koyónainiwa holding the cigarette to Yéshiwa's mouth, as the latter still held the *natsi* with both hands. Some of the others then smoked also.

Eighth Song. Koyónainiwa beat time with the feathers and asperged occasionally. Some also smoked, exchanging terms of relation: Koyónainiwa calling Yéshiwa "*Iwawa*," my elder brother; Yéshiwa replying "*Itopko*," my younger brother.

Ninth Song. When it is all over, all say "*kwa-kwai*," thanks. Koyónainiwa asperged repeatedly. A third cigarette was smoked by Koyónainiwa and Yéshiwa alternately. As Yéshiwa still held the *natsi* in the tray, Koyónainiwa again put the cigarette to his lips three times. Then each man in the first row smoked four puffs, blowing the smoke toward the *natsi*. Koyónainiwa uttered a prayer, took off Yéshiwa's cap, relieved him of the *natsi*, and rubbed it and Yéshiwa's arms and shoulders, dipping his hand first into the medicine tray. He then took off his own cap, dipped water to his lips from the medicine tray with various stones, bones or shells, holding them to his heart before replacing them. All then drank of the medicine water, in the same manner, some with shells, some with the hand, some dipping in only stones and sucking on them and then holding them to their hearts, to make, as they say, their heart strong. Each one retained

* In 1899 this part was taken by Lomáboyaoma.

a little water in his mouth, took a pinch of the clay remaining on the floor and went to his house, where he wet the clay and rubbed a little on the breast, back and upper and lower limbs of each member of his family. Koyónainiwa, in the meanwhile having removed his war paraphernalia, also drank some water, put away the tray, etc., and then went to his and his children's homes, where he also applied the clay to the bodies of the inmates as already stated. The members returned with food to the kiva, where they ate supper. The early evening hours were spent in practicing Katcina songs.

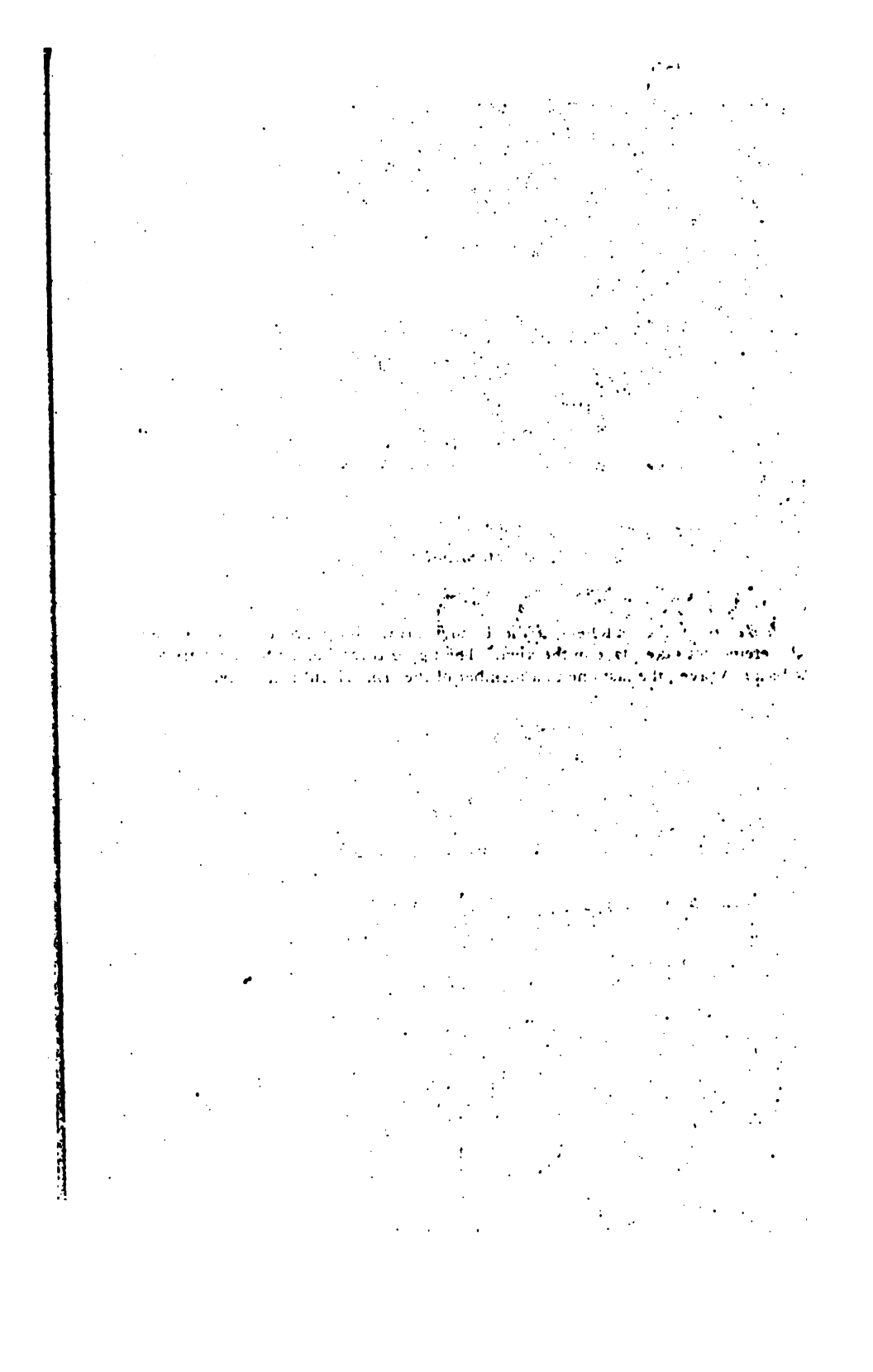
FOURTH DAY, *Continued* (Evening Ceremonies).

During the early part of this evening most of the men are usually practicing some Katcina dance and songs. Some have turtle rattles on their right legs and gourd rattles in their right hands. None wear masks nor any other Katcina costume, and all are usually barefooted. This practicing lasts about an hour.

At about 9:30 some altar paraphernalia was brought in. Among this were two wooden *tokwis* (cones), six inches high and three inches wide at the base, and two pointed sticks ten inches long, to the top of which were tied numerous hawk feathers, four small bunches of the same kind of feathers hanging downward. These objects are called *mashaata* (wings). Shókhunyoma put a feather into the top of each of the cones. Lolúlomai put on his ceremonial kilt and daubed his shoulders, forearms, legs (below the knee), hands, feet, a small band above the knees and his hair with white kaolin. All present crushed a small piece of a certain herb between their teeth, spat it into their hands and rubbed their bodies with the hands. In meanwhile two members of the *Kwan* (Agave) Fraternity and one of the *Ahl* or Horn Fraternity had arrived and sat down outside, south of the kiva, keeping watch that no stranger enters the kiva; they had on their usual clothes but held in their hands their *monkoho** (chief's staff). (See Pl. XI.)

Koyónainiwa had put on his war costume again and was sitting in the northeast corner of the elevated portion of the kiva. By his side in the southeast corner of the deeper portion of the kiva was a pile of moist sand, which had been made during the evening for use in the succeeding ceremonies. All the men sat on the floor on the east, north and west sides of the deeper portion of the kiva.

*Every member of the Agave and Horn Society, the *Kikmongwe* ("Houses Chief,") Cryer, *Aholi* and *Aototo*, *Katcina* and a few other persons have a *mongkoho*. This is made for them by their sponsor when they are initiated. It is their badge of office, is considered very sacred and is buried with them.

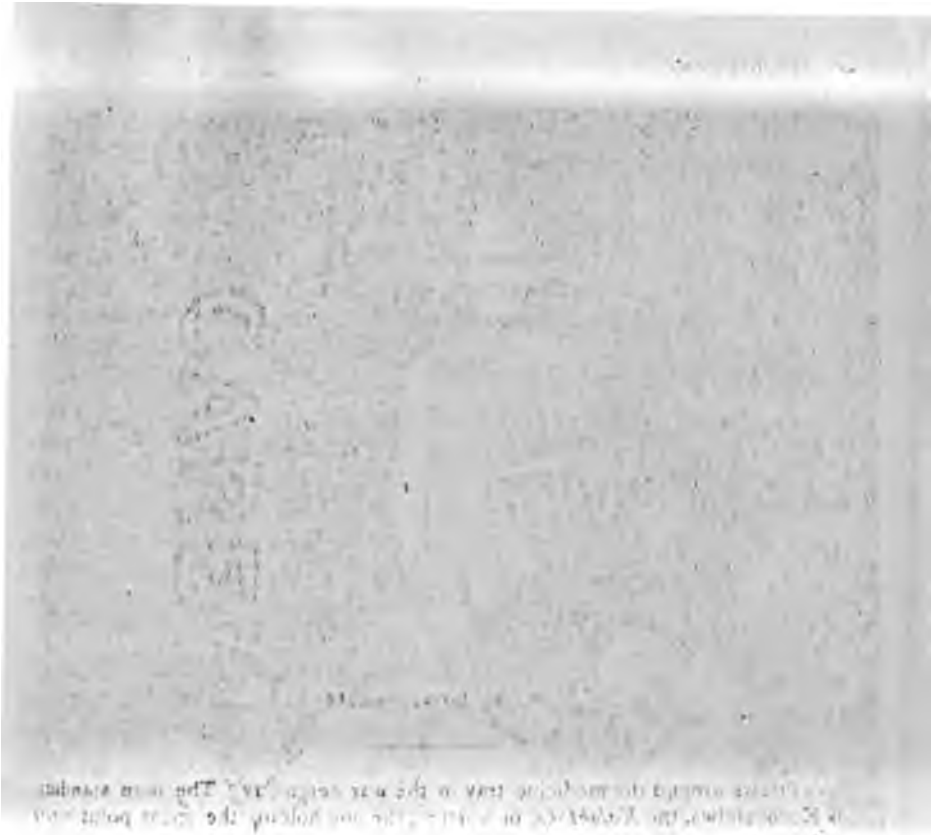


PL. XI. *MONKOHOS.*

Monkohos of the watchers at the Ponovi kiva, who guard the kiva while night ceremonies take place in the kiva. The upper three belong to members of the *Kwan* (Agave), the last one to a member of the *Ahl* (Horn) fraternity.

PL. X. SOYAL PRIESTS.

Priests around the medicine tray in the war ceremony. The man stan
is Koyónainiwa, the *Kalehtaka*, or warrior; the one holding the spear point
is Yćshiwa.



ónainiwa put some specular iron, *yalahaii*, into a corn husk and depos ited it to the north side of the tray. He then brought his *natsi* an sat down on the banquette in the southeast side of the kiva. Tanák yeshtiwa squatted down before him, pulverized some whitish cla called *kovéndoma* in his hands, and wetting his fore and middl fingers rubbed them in the powder and made the typical *Pöokon* mark on the cheeks, chest, back, legs and arms of Koyónainiwa's body, an on the forehead he rubbed red mineral paint (*cüta*). He also mad two marks on the soles of his feet. He then handed him the follow ing objects in the order named, always waving them towards hin from the six directions: a white corn ear, pair of moccasins, pair o ankle bands, knee bands, a buckskin bandoleer,* stone tomahawk a shield, two caps, bow and arrows, and lastly the *natsi*. The bando leer Koyónainiwa hung over his shoulder, the shield on his back, th tomahawk on his left arm, and one of the caps he placed on his head The bandoleer contains dried entrails of enemies slain in forme times. Finally, Tanákyeshtiwa rubbed over his nose the black pow der *yalahaii* from the corn husk.

Thus dressed, Koyónainiwa sat down on the north and Yéshiwa o the east side of the medicine tray, and Koyónainiwa put the other ca on Yéshiwa's head and then sprinkled some meal into the tray fror all directions, and handed some to Yéshiwa, whispering a few word to him. He then handed him the *natsi*, waving it from the six direc tions, which Yéshiwa placed into the tray with the arrow points up and held it in that position with both hands during the entire cere mony. (See Pl. X.) All present now disrobed and sat down wes and south of the tray, Shókhunyoma alone remaining in the northwes corner of the kiva carding cotton. Koyónainiwa, holding in his le hand the old bow, arrows and an old corn ear, sprinkled a line c meal over the *natsi* towards and up the ladder, returned and agai threw a pinch towards the ladder. Then he sprinkled some specula iron (*yalahaii*) from the corn husk north from the tray along the corn meal road towards the ladder and over the tray as before, and rubbe a little of it on the face and under the right eye of Yéshiwa. Talás yamtiwa now handed a cigarette to Koyónainiwa, who smoked fou times; then he put the cigarette into Yéshiwa's mouth, who als smoked four times; then Koyónainiwa smoked again four times, blow ing the smoke towards the *natsi*, and then some of those in the first rou smoked (Taláskwaptiwa, Tobéhoyoma, Tanákyeshtiwa, Qöyáyeptiw and Tawákwaptiwa). A short prayer was uttered by Koyónainiw

* The bandoleer, tomahawk, shield and bow and arrows show evidence of great antiquit In 1893 a dressed panther skin was used instead of a buckskin.

and the *First Song* was sung, in which all participated.* Koyónainiwa put four cornmeal lines on the four kiva walls from a small tray containing finely ground cornmeal, and threw a little meal four times to the kiva roof above the medicine tray and on the floor. He held in his left hand during the ceremony his bow and arrows and an old white corn ear.

Second Song. Koyónainiwa threw a little cornmeal into the medicine tray from the north side and then on the stones that were lying on that side. He then did the same from the west and from the other four sides.

Third Song. Koyónainiwa threw a pinch of meal into the medicine tray from the north side, took the long black feather from that side and forcibly thrust it into the medicine tray, uttering as he did so, in a high-pitched voice, the word "pooh." He did the same with the five other feathers, each time first circling the feather over the stones in the tray. He then withdrew the six feathers from the tray, handed them to Taláskwaptiwa, who tied them into a bundle and returned them to Koyónainiwa, who beat time with them during the remainder of the ceremony.

Fourth Song. Koyónainiwa poured some water into the tray and took all six feathers and beat time with them, dipping them into the water and sprinkling occasionally. He then halloed into the bowl very loudly: "Haih, aih, aih, hai, hai." He then took the feathers into his left hand and stirred the stones and water in the tray with the right, and sprinkled with the fingers. All this he did six times, each time putting a little cornmeal into the tray before he did the stirring.

Fifth Song. Tanákyeshtiwa† dipped some water from the medicine tray with a shell and with it wet the clay which had been placed near the bowl. He then took a small lump in one hand and smeared a little on the chest and back of each one present; on his own body he made additional marks on the upper and lower arms and legs. Lolúlomai came in during this song, disrobed, combed his hair and then smoked.

Sixth Song. Talásyamtiwa lighted the cloud blower and handed it to Koyónainiwa, who blew smoke over the medicine tray and then returned the pipe to Talásyamtiwa. He then asperged occasionally and also went up the ladder, spat honey and asperged out of the hatchway.

---

* During the singing Shókhunyoma ceased working. Lolúlomai was absent, having gone after wood for the fire. The singing began about 4 o'clock P. M.

† In 1899 this office was performed by Lomáboyaoma, the son of Lolúlomai.

Seventh Song. Koyónainiwa and Tanákyeshtiwa* stood up, Koyónainiwa on the north, Tanákyeshtiwa on the south side of the medicine tray. The first put the corn ear which he had been holding in his hand behind his belt, fastened the shield to his left arm, took the tomahawk in his right hand. The latter took an old stone spear point from the medicine tray into his right hand, and in his left he held a bunch of feathers prepared by Koyónainiwa during the afternoon, and both then danced or stepped with a wagging motion from one foot to the other. Tanákyeshtiwa feigned to stab Koyónainiwa, the latter holding the shield in front of himself for protection. Yéshiwa in the meantime remained in the same position, holding the *natsi* in the tray with both hands. The song grew wilder and wilder and all at once both stooping down Koyónainiwa beat the floor with the edge of the shield, at the same time striking the tomahawk against the shield; Tanákyeshtiwa struck the shield with the spear point which he held in his hand and all present yelled vociferously. This was repeated six times. It was evidently a war ceremony and this was the war cry. Then they sat down and Talássyamtíwa handed the corn-husk cigarette to Koyónainiwa and he and Yéshiwa smoked, Koyónainiwa holding the cigarette to Yéshiwa's mouth, as the latter still held the *natsi* with both hands. Some of the others then smoked also.

Eighth Song. Koyónainiwa beat time with the feathers and asperged occasionally. Some also smoked, exchanging terms of relation: Koyónainiwa calling Yéshiwa "*Iwawa,*" my elder brother; Yéshiwa replying "*Itopko,*" my younger brother.

Ninth Song. When it is all over, all say "*kwa-kwai,*" thanks. Koyónainiwa asperged repeatedly. A third cigarette was smoked by Koyónainiwa and Yéshiwa alternately. As Yéshiwa still held the *natsi* in the tray, Koyónainiwa again put the cigarette to his lips three times. Then each man in the first row smoked four puffs, blowing the smoke toward the *natsi.* Koyónainiwa uttered a prayer, took off Yéshiwa's cap, relieved him of the *natsi,* and rubbed it and Yéshiwa's arms and shoulders, dipping his hand first into the medicine tray. He then took off his own cap, dipped water to his lips from the medicine tray with various stones, bones or shells, holding them to his heart before replacing them. All then drank of the medicine water, in the same manner, some with shells, some with the hand, some dipping in only stones and sucking on them and then holding them to their hearts, to make, as they say, their heart strong. Each one retained

* In 1899 this part was taken by Lomáboyaoma.

a little water in his mouth, took a pinch of the clay remaining on the floor and went to his house, where he wet the clay and rubbed a little on the breast, back and upper and lower limbs of each member of his family. Koyónainiwa, in the meanwhile having removed his war paraphernalia, also drank some water, put away the tray, etc., and then went to his and his children's homes, where he also applied the clay to the bodies of the inmates as already stated. The members returned with food to the kiva, where they ate supper. The early evening hours were spent in practicing Katcina songs.

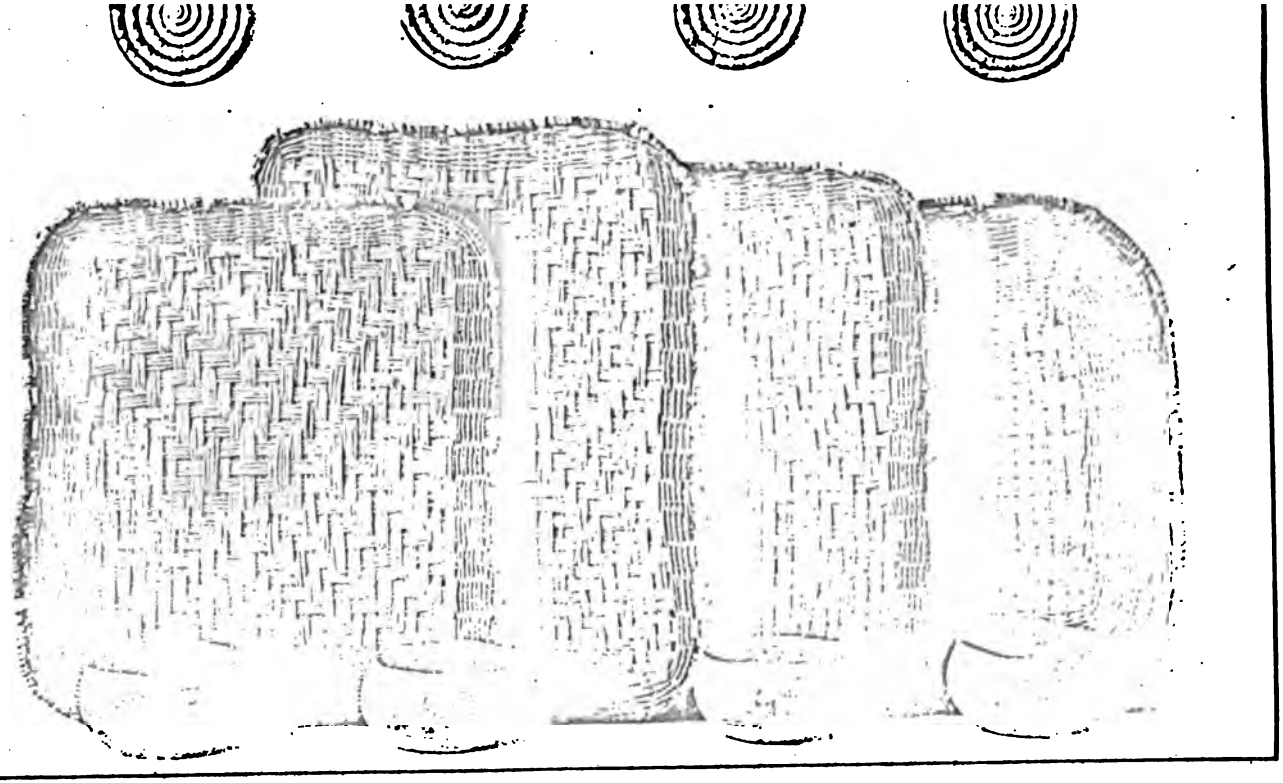
FOURTH DAY, *Continued* (Evening Ceremonies).

During the early part of this evening most of the men are usually practicing some Katcina dance and songs. Some have turtle rattles on their right legs and gourd rattles in their right hands. None wear masks nor any other Katcina costume, and all are usually barefooted. This practicing lasts about an hour.

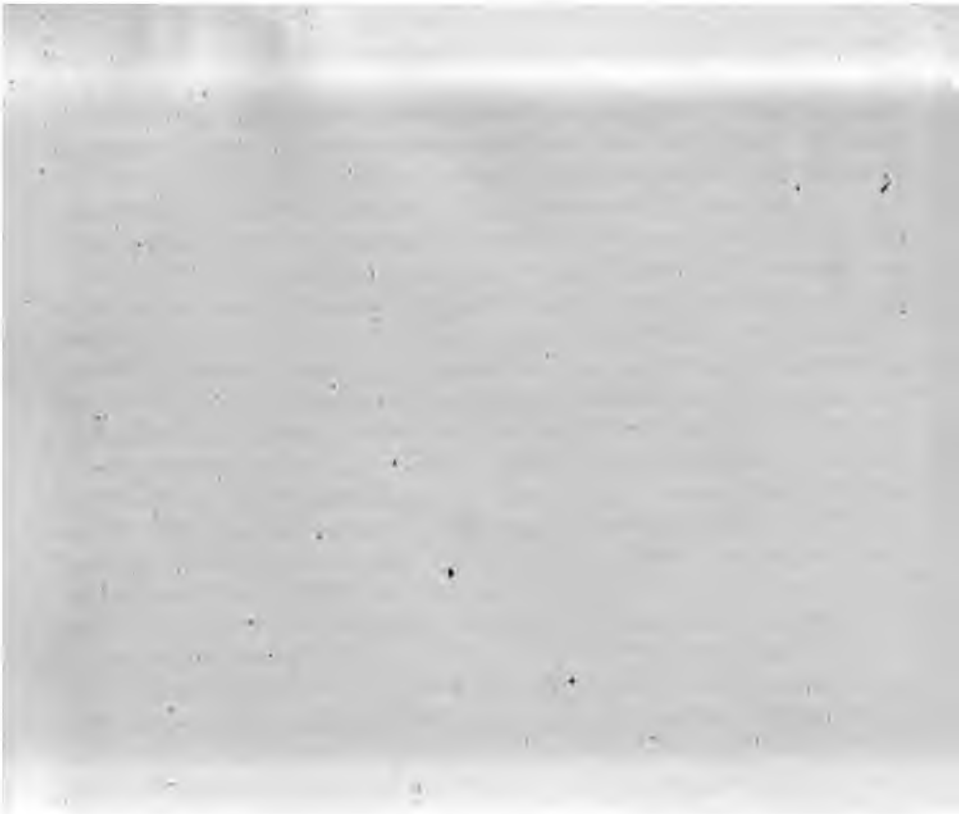
At about 9:30 some altar paraphernalia was brought in. Among this were two wooden *tokwis* (cones), six inches high and three inches wide at the base, and two pointed sticks ten inches long, to the top of which were tied numerous hawk feathers, four small bunches of the same kind of feathers hanging downward. These objects are called *mashaata* (wings). Shókhunyoma put a feather into the top of each of the cones. Lolúlomai put on his ceremonial kilt and daubed his shoulders, forearms, legs (below the knee), hands, feet, a small band above the knees and his hair with white kaolin. All present crushed a small piece of a certain herb between their teeth, spat it into their hands and rubbed their bodies with the hands. In meanwhile two members of the *Kwan* (Agave) Fraternity and one of the *Ahl* or Horn Fraternity had arrived and sat down outside, south of the kiva, keeping watch that no stranger enters the kiva; they had on their usual clothes but held in their hands their *monkoho** (chief's staff). (See Pl. XI.)

Koyónainiwa had put on his war costume again and was sitting in the northeast corner of the elevated portion of the kiva. By his side in the southeast corner of the deeper portion of the kiva was a pile of moist sand, which had been made during the evening for use in the succeeding ceremonies. All the men sat on the floor on the east, north and west sides of the deeper portion of the kiva.

*Every member of the Agave and Horn Society, the *Kikmongwe* ("Houses Chief,") Cryer, *Aholi* and *Aototo*, *Katcina* and a few other persons have a *mongkoho*. This is made for them by their sponsor when they are initiated. It is their badge of office, is considered very sacred and is buried with them.



CEREMONIAL FOOD CONTAINERS.



(Artemisia frigida) tied to them, instead of this herb and another named *maövi* (Ghutteriza enthamiæ), and a bluebird feather *nakwakwosi* instead of the usual eagle, hawk, turkey or duck feather.

A man belonging to the Sand clan was sent after some moist sand, which was piled up in the southeast corner of the deeper portion of the kiva, and then cornmeal was sprinkled over it.

In the early part of the day some of the men* had made four bunches of ten or twelve corn-husk packets, each packet being about four inches long and one inch thick at its longest diameter. These were called *möciata*, and were said to contain various kinds of seeds and small pieces of various herbs and grasses. Other men, but especially Tañákyeshtiwa, made eight artificial blossoms, to be tied to a certain screen, which was used in a ceremony later on (see Pl. XXVIII). These blossoms consisted of a round piece of wood about one and one-half inches long and three-quarters of an inch in diameter. Into this several thin sticks were fastened† and the spaces between the sticks were filled up with twine, which was wound from one stick to the other.‡ On the obverse side the sections between the sticks were painted in different colors; on the reverse side a line drawing of either a cornstalk, watermelon, squash, cloud, etc., was made in each section. These line drawings were noticed in the 1899 ceremony only, but it is more than probable that they were made on other occasions as well.

Certain clay pedestals were also made on this day, to be used later in connection with the altar.

FIFTH DAY, NIGHT CEREMONIES.

Shókhuñyoma had spent the greater part of the day, whether working or not, in the northwest corner of the kiva, Yéshiwa in the northeast corner and Taláhoyoma on the east banquette. In the evening a good deal of singing was done by the men on the elevated portion of the kiva, where they were spinning. At about 9:45 a number of the men again, as on the previous evening, tied turtle rattles to their right leg, took a Katcina gourd rattle in their right hand and danced various Katcina dances, accompanying them with Katcina songs, mostly those of the *Maalo*|| Katcina, in the deeper part of the kiva.

*In 1899 they were made by Talássyamtiwa (Coyote clan), Tobéyeshtiwa (Coyote clan), Towanimtiwa (Parrot clan) and Massaveima (Rabbit or Tobacco clan).

†These sticks are made from hooks on the fruits or pods of a plant called *Tomoala* (Martynia proboscidia, Miller). These hooks are said to have been formerly tied to certain *bahos*, and, in fact, it is stated that in case of great drought they are still so used. The Shumopovis also still use them. They are claimed to have special influence over rain clouds.

‡In 1897 these blossoms had four points, as seen in the illustration; in 1899, six.

||In other years those of other Katcinas.

Only about four or five of the leaders participated. None had on a mask or a Katcina costume, as they were simply practicing for future dances. This practice lasted about half an hour, after which the dancers hung up their rattles and sat down.

Taláskwaptiwa at once filled the *omawtapi* and placed it on the north banquette. Talássyamtiwa made six cigarettes of pieces of corn husk and native tobacco, the length of the cigarette being determined by the width of his four fingers. Some one swept the kiva, Lolúlomai and Taláhoyoma put on their kilts, the first also trying a bone whistle which imitates the screeching of a hawk, and which was very extensively used in the ceremony that was to follow. Koyónainiwa, dressed in the same costume that he wore in the afternoon, was sitting in the southeast corner of the elevated portion of the kiva, close to the pile of moist sand which had been thrown up on the previous day in the corner of the deeper portion. Soon some one threw a small sprig of a cedar (?) branch into the kiva, of which everyone crushed a small piece between his teeth, spat it into his hands and then rubbed his body with both hands.

At about 10:30 P. M., Taláhoyoma, who had left the kiva shortly before, re-entered, being followed by three women, Puñnámönsi, Honánmana and Nacínönsi.* The first two wore an *atöe*, the latter a *töihi* and knotted belt over their usual dress. All three held a white corn ear, and sprinkled cornmeal on the sand pile. Nacínönsi and Puñnámönsi were seated on the east banquette, Honánmana on a stone and blankets in the south part of the kiva. Kiwanbeñoma now gave to each woman a small piece of the cedar (?) sprig mentioned before, and Koyónainiwa took some object, probably a piece of a root, from his medicine tray, which was standing on the banquette, and put it into the women's mouths.

Taláhoyoma now took the two *tokwis*, the small skin from the sand pile and some cornmeal, stood south of the ladder, uttered a short prayer, threw a pinch of meal toward the hatchway and another on the sand pile, laid the skin on the latter, and then sprinkled a line of cornmeal and placed the two *tokwis* on the kiva floor in exactly the same manner as Lolúlomai had done on the previous evening; he then sat down. Sikàmöniwa handed a cigarette to Koyónainiwa, another to the watchers outside, a third to one of the leaders, probably Shókhunyoma, or Lolúlomai. All smoked for a few minutes, whereupon Taláhoyoma left the kiva, holding in his hands four cornmeal balls about two inches in diameter. By whom these balls had been made

*The first is now acting as *Soyalmana*. The other two had been acting in that same capacity in former years. This mana changes every four years.

PL. XIV. BOW PRIEST.

Hawk Man as he appears in the night ceremonies. Protruding from the knotted belt (*wokókwâwa*) are seen the two *mashaata* (wings) mentioned in connection with the night ceremonies.

was not learned, but it is believed by Yéshiwa. All waited in silence. Suddenly a screeching sound was heard outside as that of a hawk. It was made by Taláhoyoma, who was answered by the same sound by Lolúlomai from the kiva. This sound was produced by a small bone instrument which was entirely concealed in the mouth. The women said "*Ťunyaa*" (come in.) In a few minutes the same sound was heard closer by, and was answered in the same manner. Taláhoyoma now entered the kiva, holding in his hands the two hawk wings described before. (For costume of the Hawk Man see Pl. XIV.) It was now nearly 11 o'clock at night. Squatting down on the elevated portion of the kiva east of the ladder, facing northward, Taláhoyoma took a *mashaata* in each hand, screeched, and then, as the singing and rattling commenced, waved the wings vigorously backward and forward to the time of the singing, often slowly raising them with a quivering movement after a forcible thrust forward, and occasionally ejecting the screeching sound. In a few minutes he placed the points of the *mashaata* on the floor, turned his face, while still remaining in that squatting position, toward the west, raised the *mashaata* slowly upward with a vibrating motion, screeched and again accompanied the singing with the forward and backward motion of the *mashaata*. This same performance he then repeated toward the south and the east, each lasting several minutes, after which the song stopped, the women saying "*Askwali*" (thanks). Another song was soon commenced, during which Taláhoyoma descended into the deeper portion of the kiva, went around the first cone once and then slowly stepped along the diagonal line of cornmeal, always waving the two *mashaata* to the time of the music. Arriving at the end of the line (near the northwest corner of the kiva) he placed the two *mashaata* on the floor and left the kiva. He returned in a few minutes and squatted down before one of the leaders, who handed him something. Just who and what it was could not be ascertained. It is thought that he had forgotten to take some cornmeal with him, which Lolúlomai or Shókhunyoma now handed him. Outside he sprinkled a line of meal from a point about ten yards north of the kiva to the hatchway. He then did the same from the west, south, east, southwest and southeast sides.* Attention is here drawn to the fact that the last named line is sprinkled from the southeast instead of the northeast, as is the case in almost all Hopi ceremonies.† Having completed these lines, Taláhoyoma stood at the far end of the southeast line and screeched.

*As subsequent investigation showed, these lines had been made in the same manner by Taláhoyoma when he was acting the part of the Hawk priest outside of the kiva shortly before.

†A similar irregularity was once observed by Mr. Voth in a ceremony of the *Ká'wan* fraternity.

Lolúlomai answered by the same sound from the kiva, and the women said "*Yunyaa*" (come in). Approaching close to the kiva Talâhoyoma screeched again, and the same response came from the kiva. He then entered, was sprinkled with cornmeal by the two women, went to the two *mashaata*, which were still lying on the floor, sprinkled meal on them and commenced raising and lowering his feet in very rapid succession, which caused a constant jingling of the bells on his leg. After screeching again, he picked up the *mashaata* and changed the manner of the dance. He forcibly put down one foot, raised the other one very slowly, then put that down forcibly, etc. While he was doing this he slowly raised the *mashaata* from about his knees to above his head, always keeping them in a quivering motion. Thus he slowly advanced, screeching at short intervals, along the meal line from the place which he had left, moving toward the corner near the elevated portion of the kiva, where one of the *tokwit* (cones) stood, and where the meal line turned at a right angle toward the east. Arriving at the *tokwi* he jumped over it from west to east, then back and then east again, and moved on as before. Arriving at the other *tokwi*, at the juncture of the east, west and diagonal lines, he jumped over it in the same manner as over the other, and proceeded along the diagonal line to the place of starting. Here he laid down the *mashaata*, the singing ceased, the women saying *Askiali*.

In a few minutes the Hawk priest, facing toward the north, began to screech again, stepping very rapidly but remaining at the same spot, and at once another song was commenced. Turning his face toward the south he again screeched, moved his hands up and down, turned toward the north, again to the south, screeched, waved his hands up and down and grabbed, with a swooping downward motion of the left hand, the *mashaata* lying on the opposite (east) side in front of him. He then repeated this motion with the right hand, feigning to grasp the other *mashaata*. Repeating this same motion a second time, he picked it up. With every downward move of the hand he ejected a number of shrill, screeching sounds in short succession. Having picked up the second *mashaata*, he raised both of them up and down three times, and turned toward the north again, then south, screeched, raising and lowering the *mashaata* in his hands as before, turned to the north and again to the south, but now twirled the *mashaata* in the right hand quickly from right to left for a few seconds, raising it with a sweeping motion upward. This he did four times,* keeping up the screeching sound. This twirling and upward

*On one occasion the wing was twirled and raised once the first, twice the second, three times the third and four times the fourth time.

motion with the *mashaata* he repeated three times, always first turning towards the north for a few minutes. After the fourth time he thrust the *mashaata* behind his belt, raised and lowered both arms three times, as a bird would flap its wings, the third time swooping down toward the floor as if trying to pick up a bow, which someone had in the meanwhile quietly placed on the floor, by his right hand. This he did in all six times, picking up the bow with l. left hand the sixth time. He repeated the same motion twice and picked up, with his right hand, an arrow which had been placed on the floor at his left side. Turning north he screeched, held the bow and arrow as if ready to shoot, pointing it to the north at various angles, and sweeping it several times between the two cardinal points, north and west. (See Pl. XIV.) He then turned toward the west, repeated the same performance, but now sweeping the bow occasionally from west to south. In a few minutes he turned to the south, again to the east, repeated the same performance always waving the bow occasionally toward the next cardinal point. Then taking the bow in the left hand, the arrow in the right, he once more turned toward the north, danced a few minutes, swung around toward the south, swooped down, passed the bow and arrow from behind between his feet, laying the arrow also into the left hand, then grasped both with his right hand from the front side, and placed them on the floor. By this last performance the exhausting, rapid trampling, stepping dance, which he, the Hawk priest, had kept up since he came into the kiva was, for the first time, interrupted for a few minutes. It was resumed, however, at once as soon as he took the two *mashaata* from behind his belt, turned north again and then south, and then put them down. The women said *Askwali* and he left the kiva.

After a recess of a few minutes Lolúlomai, this time being entirely nude except the breech cloth, took some cornmeal, left the kiva, renewed the cornmeal lines from the north, west, south, east, southwest and southeast, and took a position on the last named line about ten feet from the kiva, and screeched everything exactly as Talá-hoyoma had done before. Having been answered from the kiva, he took a position closer to the kiva and, upon the screeching having been repeated from the inside, entered the kiva. Here the two *tokwis* had, in the meanwhile, been removed from the kiva floor. Taking up the two *mashaata* he slowly moved around, describing a square, in a deeper portion of the kiva, sometimes stepping slowly, sometimes tramping very rapidly, in the latter case backward and forward. The two *mashaata* he held in his hands, sometimes holding them over his

breast or to his head, at other times flopping them up and down as a bird would flap its wings, and then laying them over the back side of his hips, as if imitating the folding of a bird's wings. When he flopped the *mashaata* and performed the rapid, tramping motions, he usually screeched. During all these performances the *Soyalmana*, dressed in the white ceremonial robe (*tâihi*), kept close to his heels, imitating all his motions, but holding a white corn ear instead of the *mashaata*. Suddenly the *Soyalmana* sat, or rather dropped down, near her seat as if exhausted. Lolúlomai danced around the circuit once more, then placed the *mashaata* on the floor, whereupon the *Soyalmana* resumed her usual place on the banquette.

After an interval of a few minutes Lolúlomai again picked up the *mashaata*, squatted down near the northwest corner of the kiva and, waving the *mashaata* vigorously backward and forward, worked his way slowly toward the sand pile in the southeast corner of the deeper portion of the kiva, screeching at short intervals and keeping his eyes constantly fixed on the sand pile. All present were singing. Having arrived at the sand pile, he thrust the *mashaata* forcibly into it, continued the motions with empty hands, and soon again grasped the *mashaata*. Walking over to the *Soyalmana* in a stooping position and putting the *mashaata* one after the other on the floor before himself, he squatted down before her, screeched and worked the *mashaata* up and down with a quivering motion, one on each side of the *Soyalmana*, and touching her with them on the feet, knees, shoulders and head. Then moving them slowly downward he touched the same portions of his body but in a reverse order, worked his way back again to the sand pile, repeated the same performance there as before, walked back to the Mana in the same "on-all-fours" position, and there repeated the same performance as before. He returned to the sand pile, back to the Mana, again to the sand pile, again back to the Mana and once more to the sand pile, whereupon the performance and also the singing ceased. Another song was commenced, and in a few minutes Lolúlomai again worked his way in a squatting position from the northwest corner of the deeper portion of the kiva towards the sand pile, waving the *mashaata* and screeching as before. When he got near the sand pile he increased his pace, screeched more vigorously and snatched from Koyónainiwa with his teeth an old small skin which the latter had been waving towards him above the sand pile. The skin was said to be that of a *piwani* and seemed to be about the size of a weasel skin, although it could not be identified.*

* The Hopi say the *piwani* (which seems to be no other than the weasel) is very quick, and when chased into a hole, will work its way through the ground and "get out" at some other place

Holding the skin between his teeth, Lolúlomai worked his way back in the same manner to the northwest corner of the kiva, where Shókhunyoma took the skin from him, whereupon the song stopped, the women saying "*Askwali.*"

Lolúlomai at once resumed his performances, squatting down in the north part of the kiva facing towards the north. He held a *mashaata* in each hand with the wooden points on the floor, and Tobóhoyoma, kneeling before him, blew smoke towards and on him from the cloud blower.

Lolúlomai screeched, arose, another song was intoned, the *Soyal-mana* joined and followed him in the same manner as described before, and both soon slowly worked their way to the east side of the ladder and left the kiva. Outside they were met by Yéshiwa, who stood on the east side of the kiva. Lolúlomai handed him the *mashaata* and re-entered the kiva. Yéshiwa at once renewed the six cornmeal lines around the kiva that Lolúlomai had previously made, took a position on the further end of the line, leading from the southeast corner of the kiva, screeched, came closer, screeched again and then entered the kiva. It was a repetition of Lolúlomai's performance, with the exception that Yéshiwa was not answered from the kiva.

Having entered the kiva, Yéshiwa squatted down on the east side of the ladder, screeched, waved the *mashaata* up and down with a quivering motion, then shuffled forward a few steps, moving the *mashaata* forward on the floor with a sliding motion which had not been observed before, then waved them upward again as before, and so on. The *Mana* followed him closely in a standing position but constantly keeping up a very rapid, trampling step. Thus they worked their way toward the northwest corner of the kiva and from there to the fireplace. Here they stopped, Yéshiwa sitting down and holding both the *mashaata* in his left hand, the *Mana* sitting down behind him on her seat, which had been placed on the floor about in the center of the kiva. The singing ceased. Talássmöniwa handed a cigarette to Yéshiwa, one to Koyónainiwa, one to the men, and all engaged in silent smoking for a few minutes, whereupon Yéshiwa uttered a prayer. Stepping to the east side of the ladder, he held the *mashaata* in his left hand, waved them up and down to a low humming song and then went along the line of men from the southeast corner, in a

---

and escape. Hence the meat of this animal is given to women in labor to facilitate parturition, or, as the Hopi put it, in their quaint way, that the child may come out quickly. Since the *piwani* is getting scarce, an herb is often used for the same purpose and is called *piwanya* (*piwani*, medicine). Several *piwani* skins are attached to the *Aoat* (Bow) *natsi* of the Snake, and of the Antelope societies. When asked for the ceremonial significance of the *piwani*, a Hopi suggested "that the clouds may 'come out' and bring rain quickly."

sinistral circuit, to the southwest corner of the deeper portion of the kiva, touching the feet of every one with the *mashaata*, his own last. He then prayed and sang on the west side of the ladder, and went along the line in the opposite direction, touching the knees of the men. This he repeated three times more, touching successively the shoulders and back and apex of each participant's head. All then spat into their hands, rubbed their arms, legs and bodies, and the complicated night performance was over. It was about half-past 12 o'clock.

SIXTH DAY, *Shush Kahimuu* (Once not anything).

In the morning the *Soyal natsi* proper only was put up at the *Ponovi* kiva. Before sunrise the men again performed the rite of *kuiwto* (offering of cornmeal to the dawn) as on the previous day. No ceremonies took place on this day, but many preparations were made for altars and other paraphernalia to be used in succeeding performances. Tanákyeshtiwa and Qöyanöwa made the eight artificial blossoms to be fastened to a certain screen,* called *Kihu* (house), to be used during the last night; Shókhunyoma made *bahos*, crooks, etc., for his altar; considerable spinning and much smoking was engaged in all day. Taláskwaptiwa prepared two six-pointed artificial blossoms to be attached to the head-dress of the Star priest (see Pl. XXIX). All were very devotional and serious throughout the day, talking being done mostly in a whisper only.

In the participating kivas nothing took place except some cotton spinning, and smoking. The fasting was observed in all kivas the same as on the previous day. In the evening the usual recess was taken for supper, then Katcina songs were again practiced, and from 10 to 12 o'clock at night the same performance took place as on the previous night.

SEVENTH DAY, *Pik-Totoka* (*Piki* making).

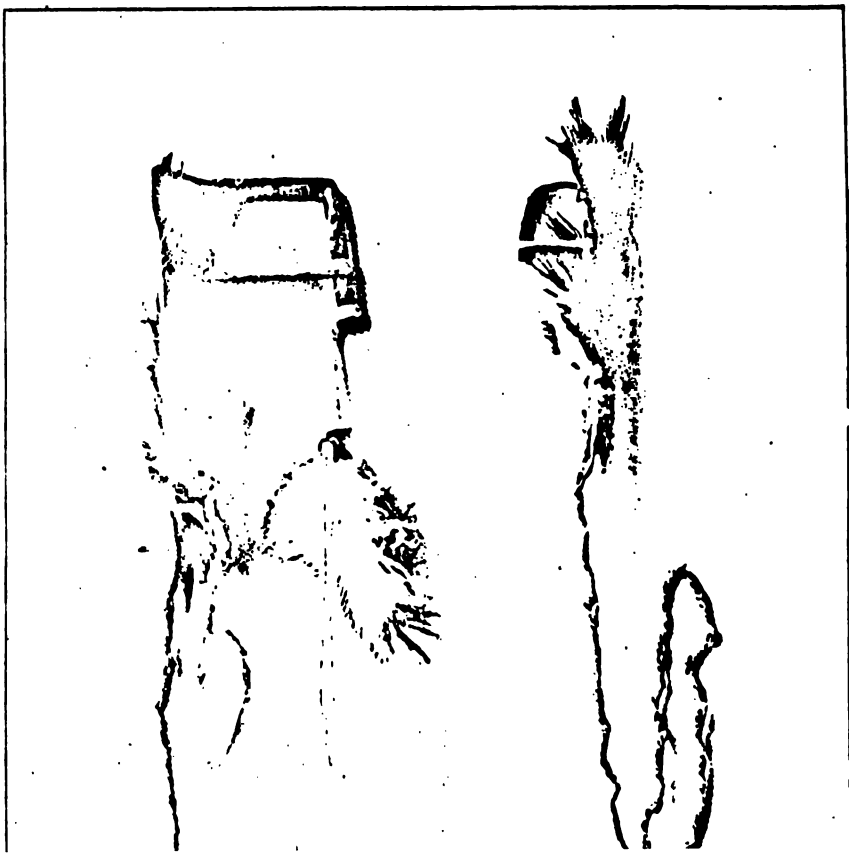
The *natsi* was up at the *Ponovi* kiva, as were also those of the participating kivas, the same as on the previous day. In the latter a great deal of cotton spinning took place on this day, which was interspersed with smoking. In the *Ponovi* kiva this was the great *baholawu* (*baho* making) day. The deeper portion of the kiva was swept and large supplies of willow sticks, feathers, herbs, etc., were brought in. The men, after loosening their hair and disrobing, arranged themselves in rows in the deeper portion of the kiva and all began to

* In 1897 these blossoms were square, in 1899 they had six corners and the coloring was less elaborate.

or cross. Worn (Wolfenbüttel) the first Band granted for Loyalty to the Crown, some other recipient. It is displayed on the breast or left side, a day with the other Royal Bands.

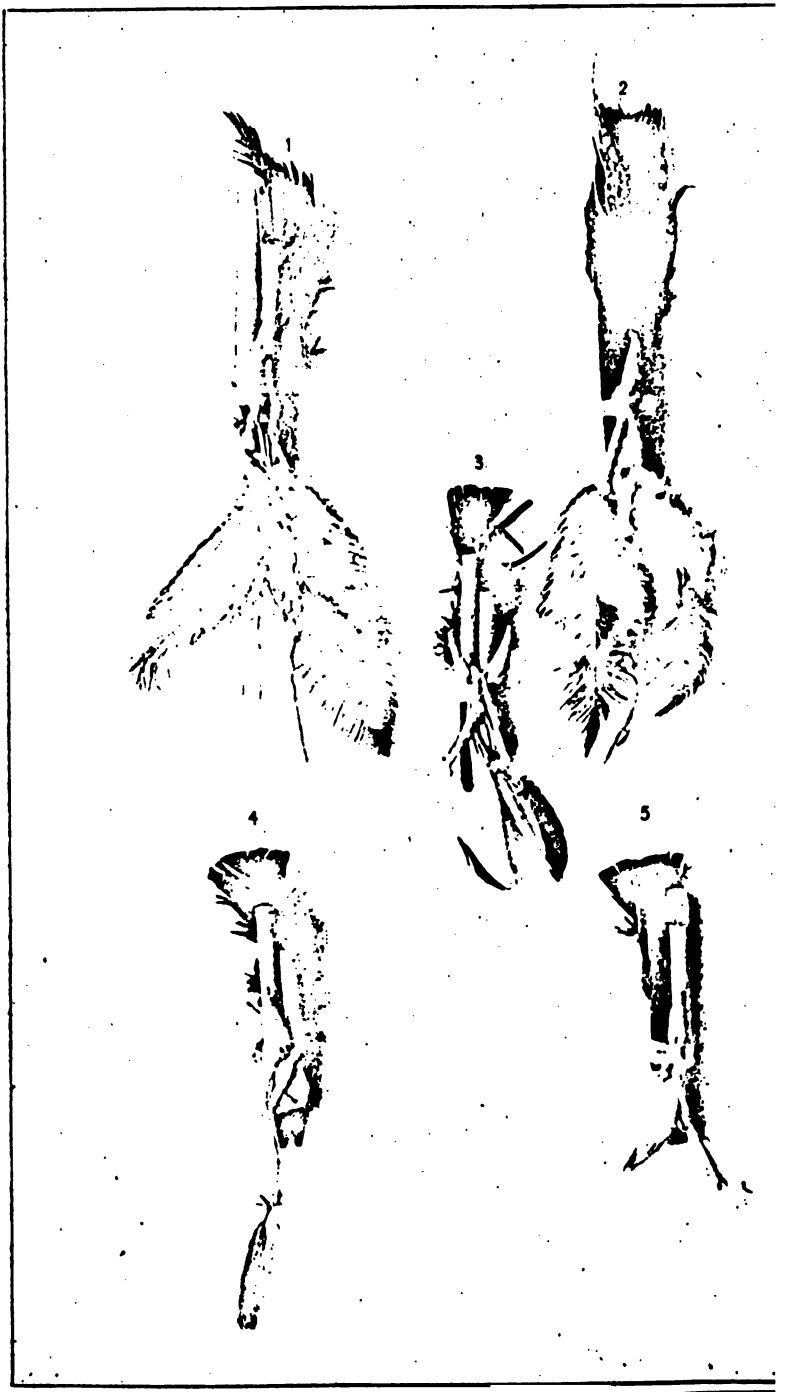
PL. XV. SOYAL *BAHOS*.

Bent or crook *bahos* (*Ńöllöshhoya*), the first *baho* made for boys by the father, uncle or some other relative. It is deposited on the morning of the ninth *Soyalaŋwu* day with the other Soyal *bahos*.



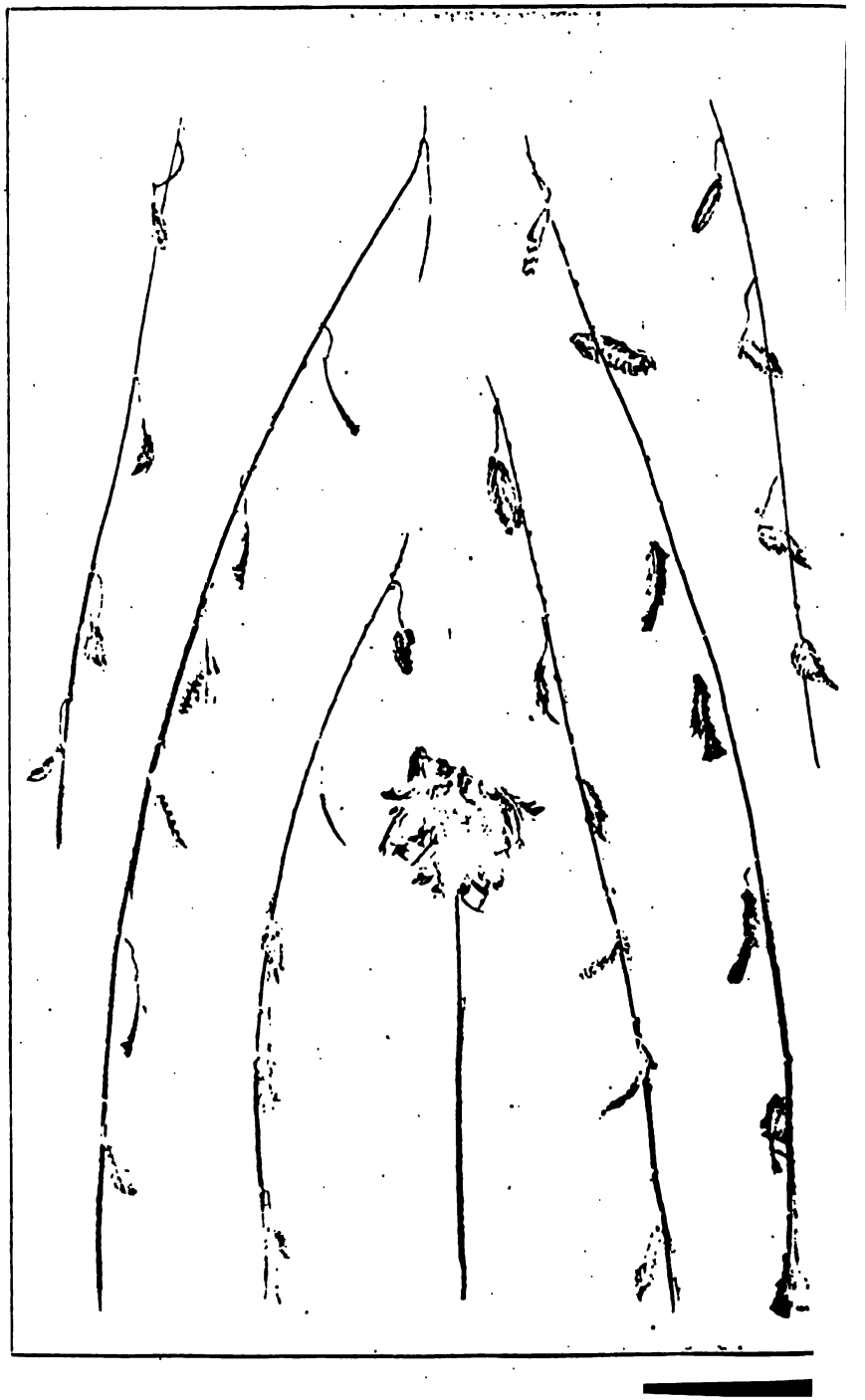
Pl. XVI. Soyal *Bahos*.

1. Sun *baho* as prepared by the members of the different fraternities.
2. Sun *baho* as prepared by the *Kwan* (Agave) fraternity.
3. Sun *baho* like No. 1, but with two corn packets, which is a very rare exception and may be an irregularity, as the Hopi, to whom it was shown, could not offer any explanation about it.
4. Common double green *baho*.
5. Common double green and black *baho*.


1
2
3
4
5

Pl. XVII. Soyal *Bahos*.

Consisting of willow sticks to which eagle, turkey, hawk, flicker and other feathers are tied. The object in the center shows the condition of these prayer offerings a few hours after they have been deposited and when the children of the village have converted them into playthings.



make prayer offerings. Most of these were of the common type, consisting of two green sticks with black tips. Also here and there a bent *baho* (*nölöshhoya*) was made, which is said to be the first *baho* made for a little boy, and numerous *makbahos* or hunting *bahos*. (See Pl. XV.) All the short double *bahos* had the usual sprig of Artemisea frigida, or Gutterrezia euthamia, and a turkey feather tied to the reverse, and a corn-husk packet tied to the obverse side. Most of them had a duck feather *nakwakwosi* tied to them, but it was stated that those were substituted by chat feathers in case the maker of the *baho* had no duck feathers. The *nölöshhoyas*, it is stated, also have some rabbit fur tied to them. Most of the double bahos, which are sometimes also called *kaö* (corn) *bahos*, were five inches long. In addition to these a number of men made a *tawa* (sun) *baho*, which was essentially the same as the common *baho*, but was seven inches long and had two eagle-feather *nakwakwosis* tied to it instead of the single duck *nakwakwosi*. It was stated that this *baho* was for the sun but that one of the last named *nakwakwosis* was for the moon. (See Pl. XVI.) The number of *bahos* made by the different men varied very much, but most of them made from eight to twelve. Two, it was noticed, had made even fifteen. Almost all *bahos* had black tips, except one made by Koyónainiwa which had green. Tanákyeshtiwa's "males" were entirely black, "females" entirely green; in his five-inch *baho* both male and female were green with black tips. Punnaöniwa had two four-inch green bahos with black tips. Shókhunyoma had one pair entirely green and a number of five-inch *bahos;* Naioshinima and his son had each one pair of yellow (*pawissa*), Kiwanwahtiwa also two yellow. The water for mixing the paint was taken from a small bowl, after whistling into it with a small bone whistle. Many of the men wore kilts. When the short double *bahos* were finished, they were placed on trays in the north part of the kiva. The kiva was swept and very many *nakwakwosis* were made and fastened (3, 4, 5, 10, etc.) to willow sticks and different grasses of various lengths. These are the typical *Soyal bahos*. (See Pl. XVII.) Other *nakwakwosis* were tied to the ladder (to prevent accident) or given to friends to be put in a house, corral, to be tied on a dog, horse, etc. Hundreds of long *Soyal bahos* were made. When they were finished they were put on pegs on the kiva walls and again the kiva was swept. A large number of *nakwakwosis* were also made for many different purposes, as will be explained more fully later on. Now and then a man handed one or more to another man saying: this is for your boy, burro, peach trees,*

* For the peach trees owl feathers are used, as the owl—as also the Owl Katcina—is said to have special influence over the growth of peaches.

house, or chicken house. The *bahos* and *nakwakwosis* that were finished were placed on the floor, a little honey was spat on them, then the maker smoked over them, and finally they were tied in a little bundle and hung up on the kiva walls for use on the morning of the ninth day.*

In the evening of this, the 7th day, an interesting piece of religious paraphernalia is made in all kivas, the so-called "*hihikwispi*," meaning: something, or the object to breathe on. These objects are made in the following manner: A cotton string is tied to the point of a corn husk, drawn along the husk and fastened to the stub end. About a foot away another husk is fastened in the same manner and then another, four in all. At the point end of every husk is also fastened an eagle *nakwakwosi*. Another string, the length of which is from the point of the middle finger to the middle of the throat, is then fastened to the last husk and at the end of this string is fastened an eagle breath feather and a feather of one of each of the following birds: *tawamana* (oriole), *choro* (bluebird), *karro* (parrot), *posiwun* (magpie), *asya* (hepatic tanager ?) and *toposhkwa* (unidentified). These feathers are supposed to be used but are sometimes substituted by others if anyone is out of one or the other feather. The (red) parrot feather is the ceremonial feather for the south, but since these feathers are very scarce now, other red feathers are substituted, especially a small red one from the head of a species of the *qöqöpi* (chat).

When the *hihikwispi* were done, the four husks were placed one into the other, the long string folded into the upper one and they were then put away for use on the following morning. Occasionally someone who was away on this day, will prepare his *hihikwispi* early the next morning. Not every occupant of the kiva makes one, but several men sometimes use the same *hihikwispi* the next morning. There seems to be no rule as to who makes one and who not. It seems some make them one, others another year.

EIGHTH DAY, *Totoka* (Food providing).

Early in the morning the offering of meal to the dawn (*kuiwato*) took place as usual. In the *Wikolapi* and *Kwan* kivas, where no fasts were observed thus far, the men fast all day but eat a sumptuous

* The people in the *Sakwalānve* kiva also had a separate *Soyal* ceremony in 1897, which irritated those in the *Pongovi* kiva very much. There also *bahos* were made, very much the same as in the *Pongovi* kiva, only all were dark green, so far as could be seen, and some were not decorated. Here also not all had kilts on. Every one smoked over his *bahos* and then spat honey on them.

Short or crook. Above: Yellow-banded, the first band crook- for Lucy by the [illegible] de or some other relative. It is also worn on the wedding or 21st night [illegible] day with the other Royal Bands.

wall with the others, to be disposed of as will be explained later on. It is stated that this ceremony with the *hihikwispi* is a charm or protection against any sickness of the respiratory organs (sore throat, coughs, etc.).

On this day both altars are erected in the *Ponovi* kiva, and so the day may properly be called the most important of the nine ceremonial days. Very little talking and laughing was done, and hardly anyone spoke above a whisper throughout the day. It was noticed that a few men who indulged in a little laughing were promptly called to order by Lolúlomai. All the leaders had washed their heads in yucca root suds in their houses, after which they came to the kiva, and while the hair was drying indulged in smoking.

North of the fireplace were lying some altar paraphernalia, *monkohos*, *tiponis*, a crystal *tiponi*, etc. Yéshiwa, Lománkwa and Talássyamtiwa soon made a number of *nakwakwosis*. Yéshiwa took his and went after water. What the others did with theirs was not observed. The two latter soon prepared some paints, taking the water for mixing them from a small bowl into which a man whistled with a bone whistle all day, imitating the warbling of a bird; when one man was tired he was relieved by another.

Koyónainiwa's war paraphernalia was hanging on the wall; the stones, herbs, etc., were lying in the corner on the banquette. Shókhunyoma was the only one having a kilt. He placed a tray with *bahos*, which had been made the previous day, with altar paraphernalia north of the fireplace and he and one or two others smoked over them.

Qöyannöwa brought dry and moist sand for the altar. Shókhunyoma gave him some cornmeal and a few *nakwakwosis* and sent him after clay, which Lolúlomai mixed with water, to be used on the altar, in 1897.

In the Sakwalānvi kiva also *bahos* had been made and put away, and from the walls were also suspended some *hihikwispi;* on the east wall was seen one, on the west side four bunches, suspended from black, long *bahos* as described before. On the north banquette were four *natciata*, some *monkohos*, a *monwikru*, some altar paraphernalia, artificial blossoms made of cotton twine, and *nakwakwosis* which were made of different kinds of feathers. In the *Ponovi* kiva Shókhunyoma got the paraphernalia ready for the large, Yéshiwa for the small, altar. Near the fireplace were lying four *sihuata* (blossoms) which had just been made by Lománkwa and Talássyamtiwa. They were about four and one-half inches square,* each having a *nakwakwosi* tied to each

*In 1899 and 1900 these blossoms were hexagonal instead of square, and the coloring was less elaborate. On the reverse side were pictured, in line drawings, clouds, frogs, squashes, cornstalks, etc.

corner. Later they were fastened to a stick about a foot long and placed on top of the corn ears in the altar, the blossoms appearing in about the center of the altar.* Tobóhoyama (in 1899 Talássyamtiwa) and Lománkwa soon formed the clay which Lolúamai had, in the meanwhile, been mixing, into four pedestals or stands, two for the uprights of the altar frame (about ten by twelve inches large), and two for the standards, to be described later (about five by eight inches large). All four stands were tied with yucca leaves. Lolúlomai, Sikámöniwa and Taláhoyoma, occasionally assisted by others, put up the altar frame, after which Lolúlomai made a sand ridge about four inches high between the two reredos, and in front of the frame a sand-field, consisting of a layer of moist sand about one and one-half inches high, thirty-two inches long and of the same width as the altar frame. Into this he made about twenty-five holes, blew into each a puff of smoke from a common pipe and then closed it up, making and closing up one hole after the other. It was evidently a "planting" of smoke. After he had blown some smoke over the field in general, he handed the pipe to Talássyamtiwa, who said "*Inaa*" (my father), being answered by "*Itii*" (my child). After this Lolúlomai made six black semi-circles, representing rain clouds, between the reredos and in front of the sand ridge, from which a number of lines were running up the ridge. These lines represent falling rain. Koyónainiwa tied the four large turkey feathers that he brought in the morning into two pairs; then he assisted in making the before-mentioned pedestals. In the south end of the kíva some made *nakwakwosis*, some bandoleers of yarn, etc. Whistling into the little bowl continued almost incessantly.

At about 11 o'clock Nacínönsi, Tawákwaptiwa's wife, came in and sat down on the east banquette. About thirty minutes later Lolúlomai's and Shókhunyoma's sister, Punñánömsi, came in and dressed Nacínönsi,† who was again to take the part of the *Soyalmana*. In the south part of the kiva four young men were dressing up, painting the hands and legs white, a band above the knees, one around the body and another over the chest and back. By this time the participants in the ceremony, the leaders first, began to bring corn ears of various colors tied together with yucca leaves, three, four, five, six ears in a bunch, which were piled up under and behind the altar frame

*Sometimes only two blossoms are placed on the corn ears and one is fastened to each of the two reredos of the altar frame (see Frontispiece).

†She was dressed in a common dress, around which was tied the white knotted belt (*wokwāwa*). Over this she wore the red, white and blue blanket (*aöte*), and over this the embroidered ceremonial robe (*tcihi*). In her ears she had the square turquoise ear pendants (*nakkaata*) that are worn by the Hopi maidens. On the feet she wore the usual women's moccasins.

by Lolúlomai, Lománkwa and others. These corn ears had the colors of the cardinal points, yellow (north), green (west), red (south), white (east), black (northeast or above), sweet corn (southwest or below). Shókhunyoma was preparing the small *bahos*, crooks, etc., to be placed before the altar. When Lolúlomai and his assistants had put up the altar frame, as already mentioned, Lolúlomai put the quartz crystal *tiponi* in front of the altar in the center, and on each side two *monkohos*. In front of the *tiponi* he placed a *monwikuru* and then alternately a little cake (*pikaviki*) and a small clay pedestal or stand, with either the long green *bahos* and grass or the little crooks shown on the drawing. In every instance he first sprinkled meal from the six directions and waved the object to be put down, also from the six directions, towards the center. Koyónainiwa fixed and put up the two grass standards on each side of the altar. Yéshiwa put cornmeal and a *nakwakwosi* on each of the pedestals. On the east side of the altar, in front of the sand ridge, he placed two regular *tiponis*, which differed somewhat from the usual *tiponi* in having tied to the foreside of the body a small bunch of small eagle feathers, to each of which, on one of the *tiponis*, is tied a corn-husk packet. The *monkohos* looked very old and no decoration could be distinguished on them; each had two large turkey feathers and a white corn ear fastened to them.* (For large altar see frontispiece, Pl. I.)

When the erection of the altar was completed, Shókhunyoma stepped to the east side of the altar, Sikámöniwa took a stand by his side (south), then Tanákveima† then Lománkwa, then Taláhoyoma, and lastly Koyónainiwa. Each took a little *talassi* (corn pollen), held it in great solemnity to his lips and sprinkled it on the *monkohos* and along the row of cakes, *bahos* and crooks; first Shókhunyoma, who when done stepped behind the others and walked to the foot (south end) of the line. Sikámöniwa then did the same, also going to the foot of the line, etc. Lolúlomai was in the meanwhile smoking. Yéshiwa began the preparation of the erection of the small altar. (See Pl. XVIII.) The four young men who had been dressed up in the south end of the kiva were now ready and were dressed as follows: they had on a Katcina sash and kilt, fox skin, many strands of beads, yarn around legs, fancy ankle bands, moccasins, strings of green beads in the ears and bunches of plain and of colored feathers on their heads. Their arms up to the elbow, hands, lower legs, feet, shoulders and hair, also a band around the abdomen and over the knees, were

* These four *monkohos* belong to Shókhunyoma, Lománkwa, Sikamóniwa and Talássyamtiwa (formerly Tanákveima).

† In 1899 Talássyamtiva took Tanákveima's place.

PL. XVII. THE SNAKE-STAVE ALTAR.

PL. XVIII. THE SMALL SOYAL ALTAR.

---

1. A stick 34 inches long, to which is attached a turkey feather and two oblong wheels 3 x 4½ inches large.

2–5. Four sticks, 26 inches long, to which are tied alternately four pair of flicker and bluebird feathers.

6. Reed arrow used by the Bow Priest in the night performances.

7. Old bow, used same as above.

8–9. *Tokwis* (cones) used in the night performances.

10. Yéshiwa's *tiponi*.

11–12. Gourd rattles, used in the altar ceremonies.

13. Medicine bowl.

14. Tray with cornmeal.

15. Sticks from 16 to 18 inches long; to the middle of each stick is tied a *nakwakwosi* and to one end a string with a small feather attached to it.

The sticks are thrust into a pile of sand on which are placed about four small skins of an unidentified animal.

1
2
3
5
6
7
10
11
12
14
15

a

b

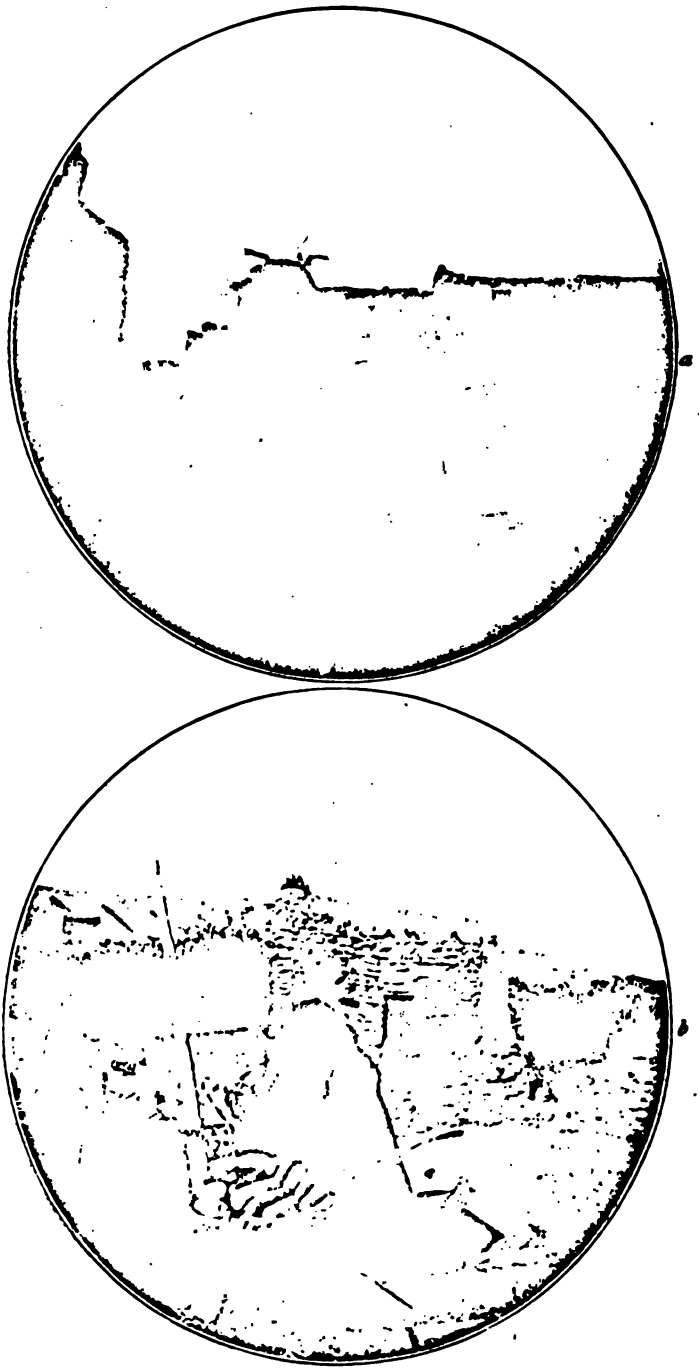
c

d

Pl. XX. Corn Gatherers.

a. Corn gatherer carrying a tray with corn ears.

b. Corn gatherer handing a tray with corn into the Poṇovi kiva. In his left hand is seen one of the Soyal *natsis*, of which each one of the four gatherers has one.



daubed with white kaolin. They now waited. Shókhunyoma, Talásskwaptiwa* and Tobéhoyoma sat down before the large altar and smoked, then spat honey on the altar and into their hands and rubbed their bodies. On the floor before them was a tray with many *bahos*. The first two then rattled, Tobéhoyoma sprinkled meal and corn pollen all over the sand field and along the line of objects which stood on the field in front of the altar; there was no singing. In about half an hour the rattling ceased, one of the three men blew a bone whistle towards the altar, whereupon all three smoked from a pipe that had been handed to them by the pipe lighter and then sat in silence. The four young men had in the meantime completed their costumes and at about 1:15 they started out. Before ascending the ladder, each one, holding to a round, laid down on the ladder as it were, and went through the motions of cohabitation. Each one had a tray and outside took one of the four *natsis* (see Pl. XIX *b* and *d*) and they then ran through the village and gathered from the inhabitants of the village such bundles of tied-up corn ears as have already been described, and brought them to the kiva, where they were taken in by other men and piled behind the altar, the same as those that the participants of the ceremony had already brought in. The whistling into the little bowl still continued.

In the *Sakwalānve* kiva they had, in 1897, in the meanwhile also made a small altar consisting only of a small sand picture, covered with cornmeal, on which were drawn some black cloud symbols, two eight-pointed blossom symbols also being placed on it. North of the sand field corn was piled up. Three *mongkohos*, a *tiponi* and the small crooks and *bahos* as in the *Ponovi* kiva made up the altar. On the floor were standing about twenty trays (various sizes) with cornmeal, which was placed on several trays west of the altar, and some on one that was standing north of the fireplace and on which were lying four *chochokpiota* or black single prayer sticks, and a number of small cornhusk pouches (like those on *bahos*).

In the *Ponovi* kiva, Yéshiwa had finished the small altar in the southwest corner of the deeper part of the kiva. The three men (Shókhunyoma, Talásskwaptiwa and Tobéhoyoma) had kept their places before the large altar while the four messengers carried in the corn; this was taken down the ladder by some young men but carried to the altar by Telálioyoma and Sikamóniwa. (See Pl. XX). When the corn was all in, the messengers disrobed and the three men left the altar. At about 2:15 P. M. all went to their houses and each got a small tray

* In 1899 Sikamóniwa.

with cornmeal, some of which was put on four larger trays or *potas*, which had been placed in a row north of the fireplace by Shókhunyoma. In the center of each tray was planted a bunch of the corn-husk packets (*mŏsiata*) which was prepared on the fifth day, and around this were thrust into the meal four of the thin black *chochokpiamu* that had been prepared by Shókhunyoma on the previous day. Between and beside the trays were placed the *hihikwispi* already described. (See frontispiece.) At about 3:45 the four messengers who had gathered the corn dressed up again, and, after some measuring and comparing of their sizes, assumed a position north of the *potas*. The men who had arranged themselves around the small altar were silent but the whistling into the bowl was continued. The ceremony around the small altar commenced at about half-past two o'clock. Yéshiwa, who had built the altar, was evidently the leader; with him were Talásk-waptiwa, Tobéhoyoma, Talához yoma and Shókhunyoma.

At about 3:15 two men from the *Kwan* kiva, Lomaushna and Tanákhoyoma (of the *Kwakwantu* order) came into the *Ponovi* kiva, sprinkled meal towards the altars and then sat down on each side of the ladder, putting one arm around the nearest ladder pole. They were in full ceremonial dress kilt, sash, fox skin, beads, etc., and each had a *monkoho* with three bells in the left hand. Talássyamtiwa had prepared a number of cigarettes, of which he handed one to the four men sitting around the small altar, one to the two *Kwakwantu* and one to Koyónainiwa, who had in the meanwhile dressed up and sat down close to the wall southeast of the ladder, holding the bow, arrows and tomahawk in his hands to guard the kiva entrance. At this time two more women came in, Punñanömsi (Lolúlomai's sister) and Honánmana (wife of Kuktiwa), and after sprinkling meal towards the altar sat down in the south end of the kiva; Nasinönsi was still sitting at the east end of the kiva on the banquette, the place that she occupied when she came in. She was dressed up at about noon as previously noted. (See Pl. XXI *b*.)

The singing and rattling at the small altar had, as stated before, commenced after all had sprinkled meal at the four trays, small altars, etc. (See Pl. XXI*a*.) Taláskwaptiwa and Talához yoma had rattles, Tobéhoyoma asperged,* while Yéshiwa and Shókhunyoma had nothing. The four messengers, who had been standing south of the *potas* a little while, took them up as soon as the singing and rattling at the altar commenced, hung the four bunches of *hihikwispi* over the left shoulders and, after going around in a circle in a peculiar manner four times, left the kiva, walked round the outside four times and then

*In 1893 Tobéhoyoma rattled and Talához yoma asperged.

Pl. VII. Pair 575 – Silver Vase of Inca

a. Priests sitting around the small altar. b. The "Ch" on the hang[illegible]
c. The man wearing [illegible] a bowl [illegible]
d. The Sculptures on the [illegible]

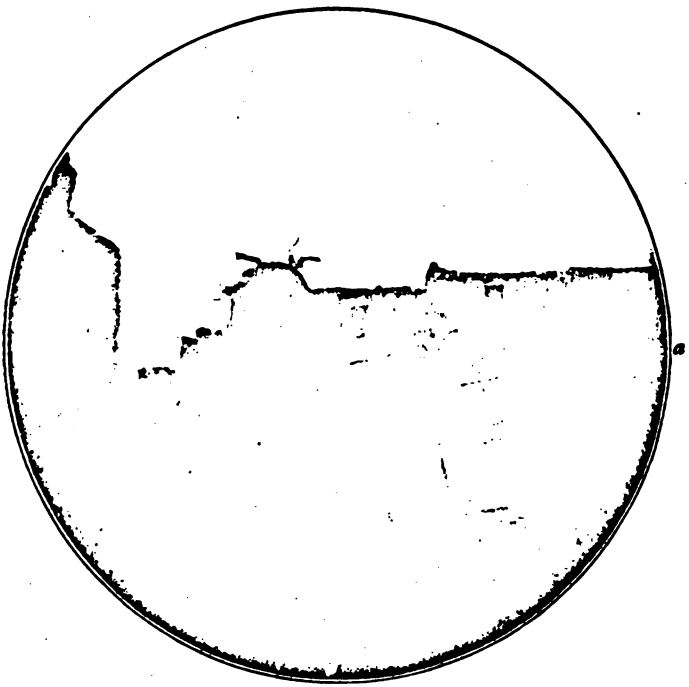
PL. XXI. PRIESTS—SOYALMANA IN KIVA.

a. Priests singing around the small altar. To the left on the banquette is seen the man whistling into a bowl with a bone whistle.

b. The Soyalmana on the east banquette of the kiva.

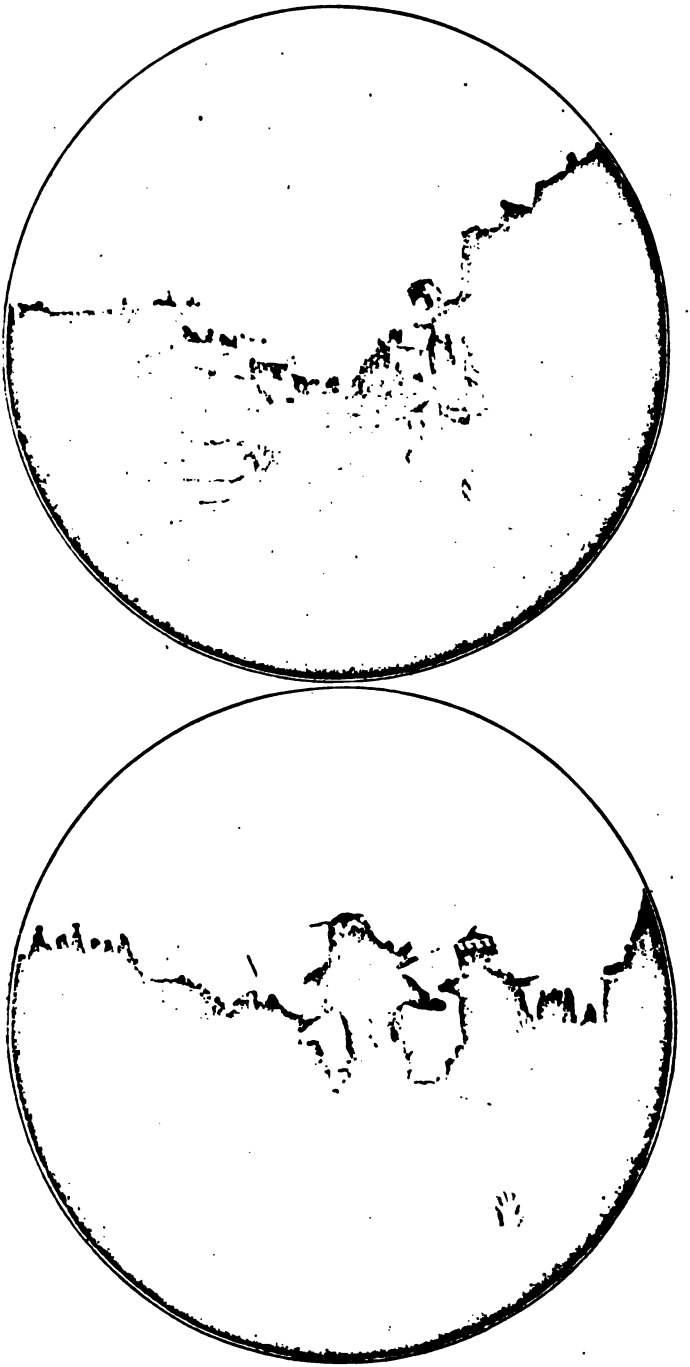
Pl. XXII.

The four messengers on their way to the spring with the cornmeal offerings, *hikwisiata*, etc.



a

b



Pl. XXIV. Mastop Mask.

Front view. The bent marks on the forehead (*tokivdita*) are said to represent the nine ceremonial days, the dots over the eyes (*chochookam*) the Pleiades, those on the cheeks (*hotomkamu*) the dipper. To the top of the mask are tied some feathers and red horse hair, to the sides, representing the ears, some corn husks, and to the base a wreath of dry grass.

MASTOP MASK.

Pl. XXV.

The Mastop mask, rear view. The drawings represent frogs.

THE MASTOP MASK, REAR VIEW. THE DRAWINGS REPRESENT FROGS.

departed to deposit the *potas* in the large spring (*Lūnaṇva*) west of the mesa (see Pl. XXII). Here they went round the spring from right to left four times, then descended about half way into the large spring or well, went around on one of the terraces again four times, then thrust the long *baho* sticks, with the attached *hihikwispi*, in the wall on the north side, where many similar objects may be seen in all stages of decay. After this they removed a stone from the wall on the west side behind which an opening was disclosed. Into this they threw the bunches of corn-husk packets (*möciata*) and the black *chochokpiata*. The cornmeal from the *potas* they had thrown, by small pinches, against the stone wall on the north, west, south and east sides as they circled around. After this they returned to the kiva. Here, in the meanwhile, two *Mastop* Katcinas had appeared outside (see Pl. XXIII). They had been dressed up in the *Kwan* kiva and were painted black with white marks of hands all over the body; they wore as a kilt some old skin, and had a dry grass wreath around the neck. The masks (see Pls. XXIV and XXV) were black with white dots over the eyes and on the sides, white hook-shaped marks all around the forehead; corn-husk pendants tied to the sides of the mask representing the ears, eagle feathers and red horse-hair on top and two drawings of frogs in white on the back side. On one side they had tied to the belt a bunch of cow hoofs. They began running among the spectators outside the kiva, taking a hold of a woman from behind here and there and going through the motion of copulation, then they would run to the kiva, do a great deal of talking in a disguised voice and then run to another crowd and go through the same performance. Soon they entered the kiva, where they sat down to the east side of the ladder. Each man, except those around the small altar, now sprinkled them with cornmeal, threw some towards the ladder and then handed them *nakwakwosis* and cornmeal, conveying to them a prayer for rain. The Katcinas put the *nakwakwosis* and meal into a sack and left for another kiva.

The singing, rattling at the small altar and whistling into the bowl went on during all this time, the whistler sitting in the extreme southwest corner of the main kiva on the banquette. Lolúlomai sat down in the southwest corner of the kiva. (In 1893 he participated in the ceremony before the large altar, taking the part of the asperger.)

Koyónainiwa, who had put on his war paraphernalia, except the buckskin, repainted his shield, face, etc. After the *Mastop* Katcinas had left, he handed a crystal to the men, on which they sucked four times and held it to their hearts. He also bit off pieces of roots, chewed them and spat on the shield before repainting it. In one

hand he held a white corn ear (to which was fastened a corn-husk packet) and the six old eagle wing feathers used in his war ceremony.

The two Kwakwantû still sat in the same position, one on each side of the ladder. Most of the men (except the leaders) sat on the elevated portion of the kiva.

The four messengers who had taken the *hihikwispi* to the spring now returned, and were hailed with "*Kwakwai*" (thanks). The *Mastop* Katcina, having left the *Ponovi* kiva, went to all the other participating kivas, going through the same performance and receiving the same prayer offerings as at the *Ponovi*. When they had made the round they went to a shrine called the *Masski* (House of *Massawu*), about a mile north and half way down the mesa.

It was now getting well toward sundown, and priests from other kivas began to bring in their green and black *bahos* on trays to the *Ponovi* kiva, there to be placed near the altar. It was about a quarter past 4 o'clock when the singing at the small altar ceased. Some one* handed Koyónainiwa a cigarette, which he smoked. The men at the small altar also smoked, and now the whistling, which had been kept up incessantly all day, ceased. After the smoking Yéshiwa rubbed his hands in cornmeal, kept a little in the left hand, put his *tiponi* into it, stepped to the north side of the four empty trays, waved the *tiponi* toward the southeast and then prayed, to which all responded by saying "*Kwakwai*" (thanks). The meal from his hand he sprinkled on the *bahos*. Koyónainiwa now disrobed. Kwakwantû left, expressing a "good wish" before ascending the ladder. All spat on their hands, rubbed their bodies and some left the kiva. Several of the leaders were still smoking, and trays with *bahos* were still being handed in.

In the evening Koyónainiwa's war ceremony again took place. This was observed in 1894 only, and the following is quoted from the junior author's notes of that year: "Koyónainiwa, war chief, got ready the stones and some water, and was then painted. A part of his face was slightly blackened and the *Pöokon* marks were made on the various parts of his body. In dressing him the one who assisted him waved each article from the six cardinal points towards him before handing them to him. There were about forty men and two women in the kiva. When Koyónainiwa was ready all went out for a moment. On their return they grouped themselves around Koyónainiwa's medicine bowl, and Lolúlomai, his brother Shókhunyoma, Taláskwaptiwa and another man took seats around the small altar. One man sat

*In 1893 it was Kuktiwa, in 1899 Talássyamtiwa.

near the fireplace. The men at Koyónainiwa's altar smoked first, the details of which, however, were not noted. Lolúlomai handed to each of the three men at the small altar what seemed to be a little cornmeal, and put something into their mouths, he also taking some. Koyónainiwa now sprinkled a meal road to the east side of the ladder and back again. Tanákweima handed a cigarette to Taláskwaptiwa and the four men at the smaller altar smoked, Koyónainiwa, I think, too. The latter then gave a signal and the singing at both altars commenced, accompanied by vigorous rattling at the small altar, but the songs of the two crowds differed. During the first song Koyónainiwa made the four meal lines on the four sides of the kiva, then threw a little meal to the ceiling four times over his medicine tray. At the small altars the two chiefs threw something from a corn-husk into the medicine bowl, I believe *talassi* (corn pollen). Another song was intoned by the crowd, Koyónainiwa screamed into the medicine tray occasionally and then asperged.

"*Second Song.* By the crowd. (Those at the small altar were, so it seemed, singing the same song over and over again.) Tanákyeshtiwa rubbed a little wet clay on the back and breast of all present, himself last.

"*Third Song.* Tobóhoyoma handed the big cloud blower to Koyónainiwa, who blew smoke over his medicine tray and then went up the ladder and spat some honey through the hatchway.

"*Fourth Song.* Koyónainiwa stood on the north side of the medicine tray, holding the shield in the left, a small bunch of black feathers in the right hand. Tanákyeshtiwa, sitting on south side of the tray, had the two *mashaata* in his hands and threatened to stab Koyónainiwa, who pretended to defend himself with the shield. The song grew wilder and wilder. Finally both stooped down and Koyónainiwa beat the floor with the rim of the shield, while all yelled very loudly, which was evidently the war cry. This they did six times; then all were silent, the four at the small altar continuing to sing. The tobacco chief lighted the cigarette.

"*Fifth Song.* While this song was intoned, Koyónainwa and some of the leaders smoked. At the end of this song the four at the small altar put down their rattles, the tobacco chief handed another cigarette to Koyónainiwa another to the four men, and all (as nearly as I could see) smoked.* Koyónainiwa then uttered a prayer, to which all responded by "*kwakwai.*" The stones in the medicine tray were then thoroughly mixed and each one sucked on them. Shókhunyoma

*The light in the kiva being very poor, some of the details were probably unobserved, but as to Koyónainiwa's ceremony there is no doubt of its being the same as described elsewhere.

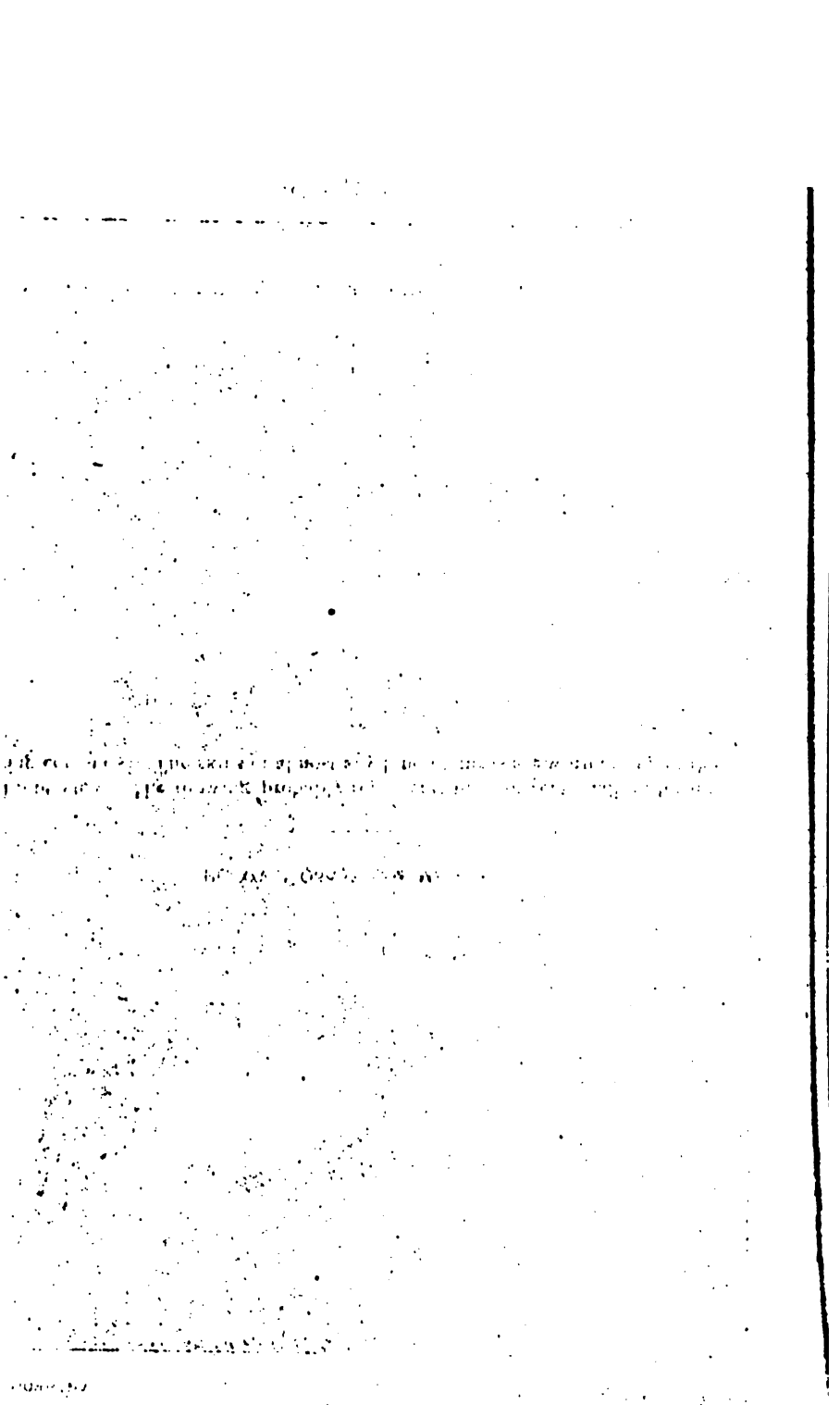
removed some object from the medicine tray; Lolúlomai gave the woman something to drink from two bowls. Shókhuŋyoma went out with something which could not be identified, owing to darkness in the kiva.

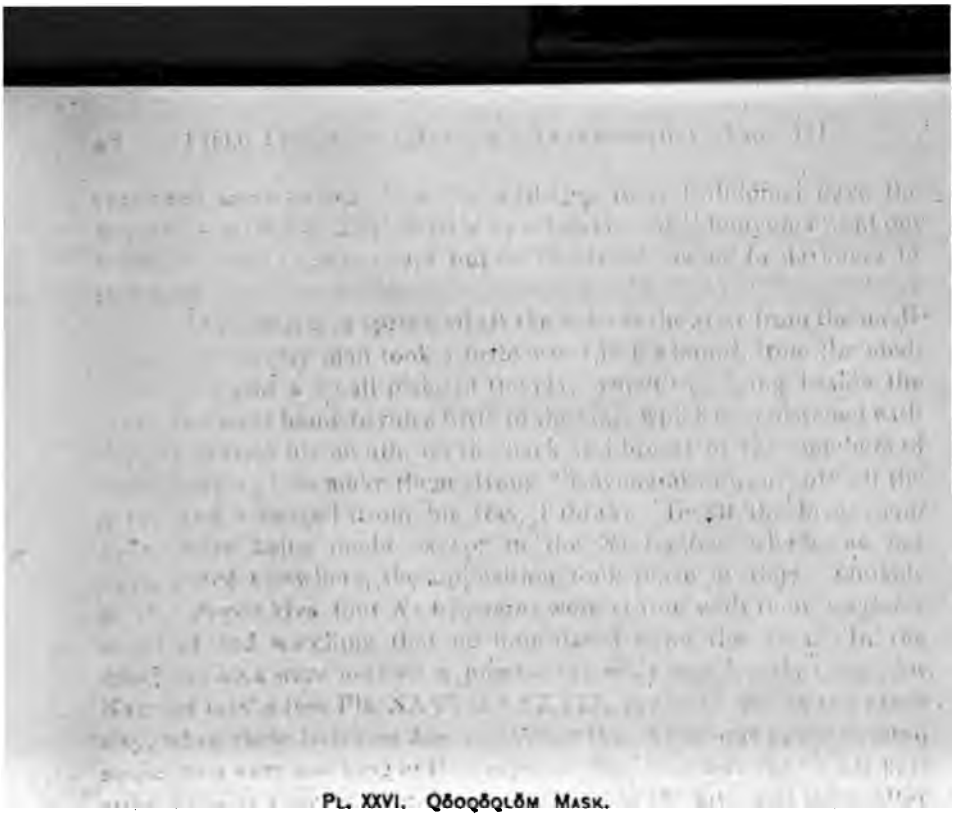
"Lolúlomai now sprinkled all the *bahos* at the altar from the medicine tray. Every man took a little water in his mouth from the medicine tray, and a small piece of the clay which was lying beside the tray, and went home to rub a little of the clay, which he moistened with the water from his mouth, on the back and breast of the members of their families "to make them strong." Koyónainiwa went into all the kivas and asperged (from his tray, I think). In all the kivas *Soyal bahos* were being made except in the *Sakwalāŋvi* where, as has been noted elsewhere, the opposition took place in 1897. Outside of the *Poŋivi* kiva four *Kwakwantus* were sitting with their *moŋkohos* in hand and watching that no uninitiated enter the kiva. In the *Hawiovi* kiva were noticed a number of male and female *Qöoqöqlöm* Katcina masks (see Pls. XXVI and XXVII), ready for use on the ninth day, when these Katcinas dance. When the *Poŋivi* was again entered some men were smoking at the fireplace. Koyónainiwa put off his paraphernalia as soon as he had made a round of the kiva and then, after smoking, went out with a pail of water and washed off his paint marks. Outside a good deal of running and jingling of bells was going on. The kiva was swept, some smoked and Lolúlomai painted himself in the same manner as the four messengers had been painted, and put on his ceremonial kilt and sash in the southeast corner of the kiva. Some went out."

EIGHTH DAY, *Continued* (Night Ceremony).

At about 10:30 P. M. the floor was swept and some went outside. Talához yoma dressed himself in the southeast corner of the kiva; also tried what seemed to be a whistle; Lolúlomai assisted and directed him.

At about 10:45 P. M. Tobéhoyoma took the two *tokwis*, went around the ladder to Koyónainiwa and then back, and sprinkled a meal line from Talákwaptiwa (who was sitting somewhat west of the large altar) to the west of the fireplace; thence another line towards the east of the fireplace; put one of the wooden *tokwis* at each end of this short meal line and then sprinkled another line across the kiva diagonally to the place of starting. The women then took their places, the same as in the afternoon. Talássyamtiwa handed a cigarette to Talákwaptiwa (in 1894 to Shókhuŋyoma), one to Koyónainiwa and another, with a live ember, he took outside to the watchers. A num-





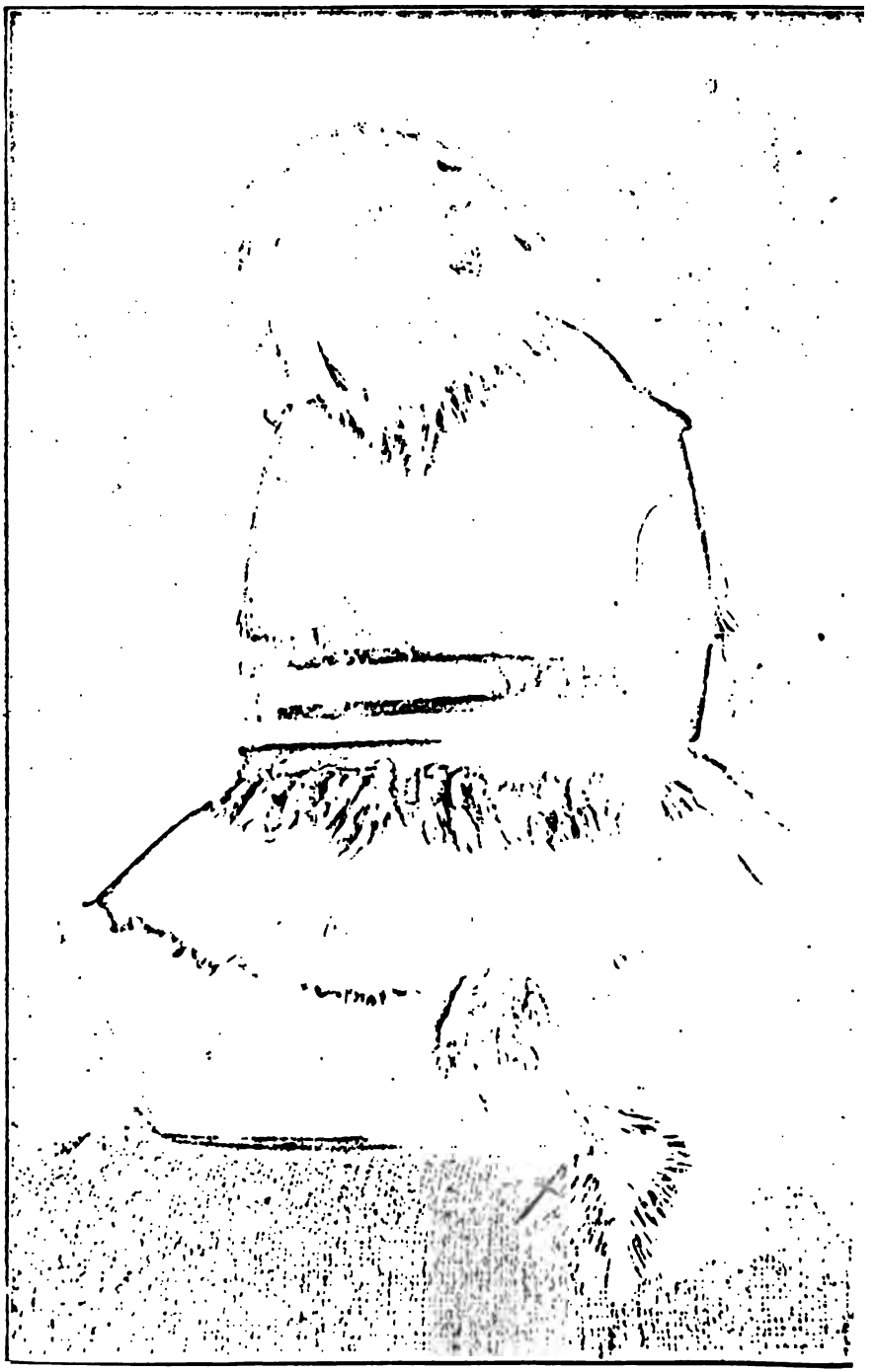
Pl. XXVI. Qõoqõqlõm Mask.

Front view. The drawing probably represents in a conventionalized form a growing cornstalk. The skins of almost any kind of birds are worn on top of the mask.

Q8oQ8QL8M MASK.

PL. XXVII. MASK OF THE KATCINMANA.

Mask of the Katcinmana, that accompanies the Qŏoqŏqlŏm Katcina. The face of the mask is yellow with red, black and green borders. The main part is covered with red horsehair; to the base are attached bunches of *chiro* (Otocorys Alpestris) tail feathers, sometimes also those of the *nuwatochi* (unidentified).



ber of the men sat on the elevated part of the kiva, the rest were in front of the altar, where, in the front row, now sat the following men: Taláskwaptiwa, Sikámöniwa, Yéshiwa, Lománka and Tanákyeshtiwa.

West of the fireplace lay some cigarettes and a cloud blower. For a few minutes the men indulged in silent smoking. At about 11 o'clock Taláhoyoma (in 1894 Lolúlomai) put on a kilt, sash, *wowókwāwa*, beads, *nakwa*, bells on the left leg, and arm-bands on both arms with buckskin fringes; his arms, hands, feet, lower legs, shoulders, back and a ring over the abdomen and one over the knees were daubed white. He took some cornmeal and went out.* He may be termed the Hawk Man, as he evidently represented, and is called by the priests, a hawk. Outside he sprinkled a meal line toward the kiva hatchway from the north, west, south, east and southwest, and then one from the kiva toward the southeast for about twelve or fifteen feet. Taking a position on the farther end of this line he screeched with the bone whistle mentioned before (imitating a hawk), and was answered from the kiva by Taláskwaptiwa with a similar whistle. Coming closer "to the kiva" he screeched, and was answered again, the women saying, "*Yunyaa*" (come in). He then threw the four meal balls into the kiva, where they dropped east of the fireplace, the women saying "*Askwali*" (thanks) each time. Here Naciñönsi sat down on the floor close to the banquette. He then came in, squatted down at the east side of the ladder, having one of the *mashaata* in each hand. Here he screeched again several times and was answered with a rattle by Taláskwaptiwa. All then commenced to sing, Taláhoyoma waving the *mashaata* vigorously backward and forward, first to the north, then in a few minutes to the west, a few minutes later to the south and finally to the east, every once in a while screeching. Before changing to a new cardinal point he turned to the audience for a few minutes, holding both hands half way up, but without moving them, and always remaining in a squatting position, resembling that of a bird.

Another song. Taláhoyoma screeched, got up, stepped down in the main part of the kiva, worked his way in a slow-stepping dance along the three meal lines, going around the *tokwis* and back to Taláskwaptiwa, where he laid the *mashaata* on the floor and left the kiva, the women saying "*Askwali.*" The singing stopped.

In a few minutes he returned, got four new balls† and sprinkled the meal lines outside as before. An old tray was in the meanwhile

* Taláhoyoma acted here for the first time in this capacity; he is to be Lolúlomai's successor as *Soyal* Priest, and has lately been initiated into the various performances in different ceremonies.

† It was not observed who made them, but very likely Yéshiwa, who had prepared them in the 1894 ceremony.

placed at the north end of the diagonal meal line and the two *mashaata* by its sides. Again screeching way off, Taláskwaptiwa answering with his bone whistle and the women saying "*Yuŋyaa*" (come in). Screeching nearer by, and the same answer; then he threw down the balls, again "*Askwali*" by the women, whereupon he came in, sprinkled a little meal on tray, *mashaata* and the diagonal line (in '94 Lolûlomai also sprinkled meal on Koyónainiwa's paraphernalia), squatted down, screeched, waved the *mashaata* as before, got up to dance and another song was then commenced to which he stepped time, waving the *mashaata* up and down in unison with the rattling and the music, every once in a while ejecting screeching sounds. Thus he slowly followed the line from Taláskwaptiwa southward. Reaching the *tokwi* at the terminus of the meal line, he jumped over it eastward then back westward, then again eastward, and then followed slowly the line eastward. Reaching the east *tokwi*, he jumped over it east, back west and again eastward. Then he worked his way back to the starting point near Taláskwaptiwa, when the song stopped and the women said "*Askwali.*" Talâhoyoma again screeched, waved his hands as when a bird attempts to fly and then another song was struck up, to which Talâhoyoma kept step, facing the north. Turned south, screeched, waved his hand and turned north again and danced as before. Turned south again, screeched, waved his hands as before, and with a sweeping downward motion of both hands picked up the *mashaata* on the east side of the tray, turned north again and then south as before, and grasped with the same downward motion the other *mashaata;* turned north again, danced, turned south, waved his hands again, turned north as before, then south again, screeched, waved his hands, turned north again, then south and then picked up with both hands the old tray, turning quickly to the north. Again to the south he whirls the right hand *mashaata* upward and around, then after a silent period of dancing he turned north again. This latter he did four times, twirling the *mashaata* once the first, twice the second, three times the third and four times the fourth time, putting down the tray the fourth time. The two *mashaata* he thrust within his belt in front. (See Pl. XIV.) Some one had about this time quietly placed a bow on the west, an arrow on the east side of the tray.

In a little while he screeched again, flopped his empty hands up and down and turned northward. Repeated that and then grasped with his left hand the bow lying before him. Singing was going on all the time to which he stepped time in a very rapid trampling manner. Turning southward again he waved his hands as before and

with a sweeping downward motion now picked up the arrow with his right hand, but again, as with the bow, not with the first downward sweep of the hand but with the second or third. Turned north again, screeched and pretended to shoot with the bow and arrow pointing northward as if ready to shoot, moving the bow and arrow upward and downward. (See Pl. XIV.) Then he enacted the same performance west, south and eastward always stepping quickly to the time of the music. Finally turning southward, he screeched, stooped down, put the bow and arrow from behind between his feet, grasped them both with his left hand and put them on the floor. Then he took the two *mashaata* from his belt and did the same with them, whereupon the song stopped. Taláhoyoma left the kiva and Lolúlomai, who in the meanwhile had dressed up in the same manner, followed with four meal balls. Talá hoyoma returned and took a seat on the elevated part of the kiva. Some one (in '94 Tanákyeshtiwa) removed the *tokwis*. Lolúlomai now threw down the four balls, the women saying "*Askwali.*" Lolúloma entered, threw a little meal on the *mashaata*, picked them up screeched, and then assuming a squatting position about in the middle of the kiva on the diagonal meal line, first waved them toward the sand hill in the southeast corner of the kiva, intently looking in that direction. Naciṇönsi now stepped behind Lolúlomai, who got up and the two danced or rather stepped very slowly awhile around in a circle, every once in a while advancing forward and retreating with a rapid shuffling step, Naciṇönsi always keeping close to Lolúlomai's heels and waving a corn ear to the time of the music. Lolúloma screeched at intervals and waved the *mashaata* up and down, the slow and fast stepping changing about. Occasionally he would forcibly bring his arms downward with a sweeping motion. Once or twice he held the *mashaata* to his head, breast, folded them both over his hips as if to imitate the folding of wings by a bird, the *Soyálmana* imitating nearly every motion with her corn ear; while dancing they described an irregular square. Another short, rapid stepping, and then the *Soyal mana* sat down in a few minutes; Lolúlomai stopped too, laying the *mashaata* on the floor. (It was now midnight.)

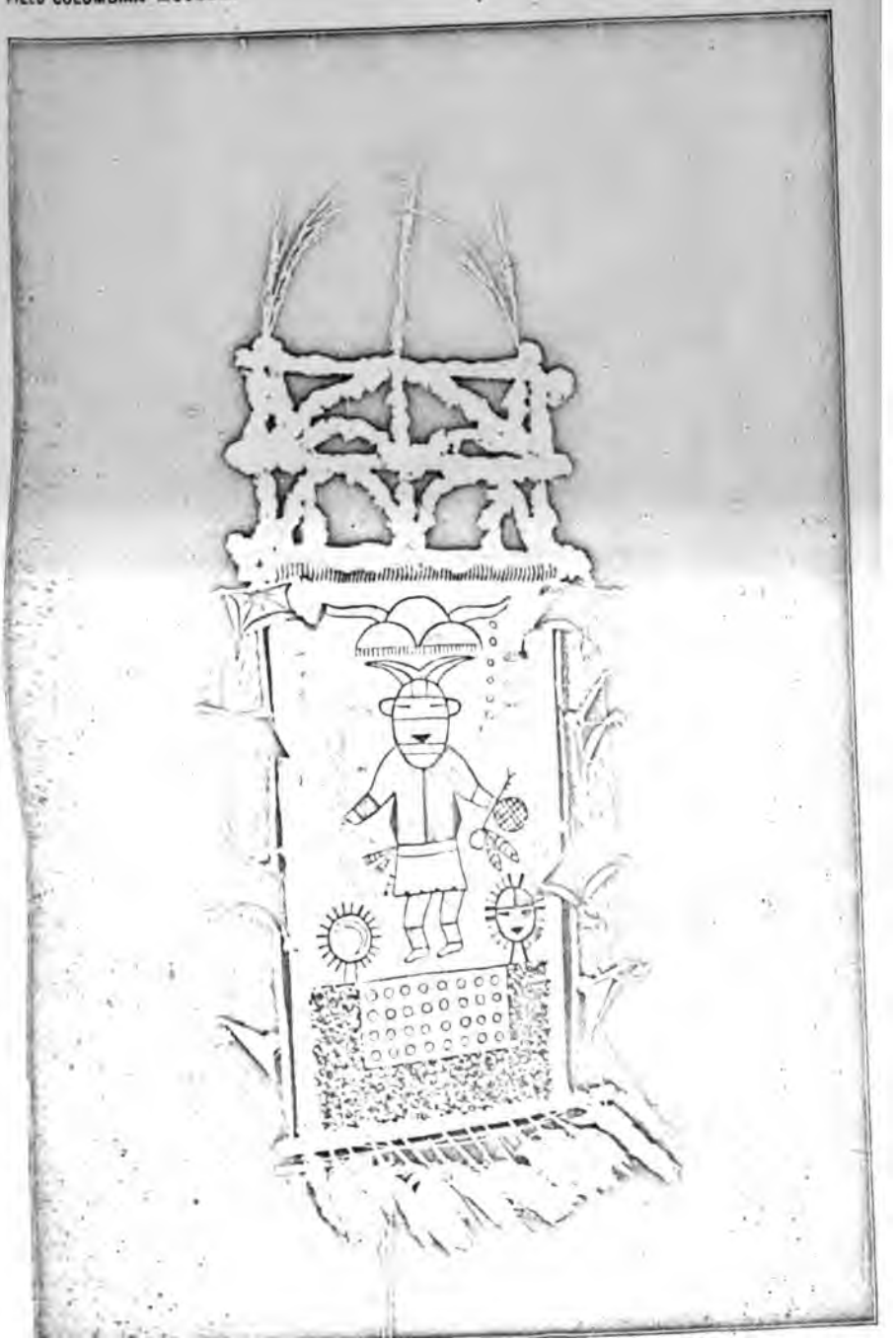
NINTH DAY, 12:01 A. M., *Tikive* (Dancing Day.)

In a few minutes Lolúlomai squatted down, picked up the *masha ata* again and then another song was intoned. Waving the *mashaata* toward the sand pile in the southeast corner he stepped towards it (in a squatting position), setting the points of the *mashaata* on the floor occasionally as if walking with them. When he reached the

sand pile, he forcibly thrust them into it, waved his hands up and down, took them out again, then danced back in the same manner in the northwest direction. Then he turned and worked his way in the same manner towards Naciṉönsi (in '94 Puṉñanömsi, his sister), squatted down before her, holding the points of the *mashaata* on the floor, then he waved them slowly upward to each side of her head. Then he worked his way back to the sand pile in the same manner, but this time not thrusting the *mashaata* into it. Returning to Naciṉönsi, he went through the same performance there, never changing his squatting position. This he repeated two times more, four times in all. After the fourth time he danced to the center of the kiva, where he waved the two *mashaata* vigorously toward the sand pile a few times, whereupon the song stopped, some saying "*Kwakwai*," thanks.

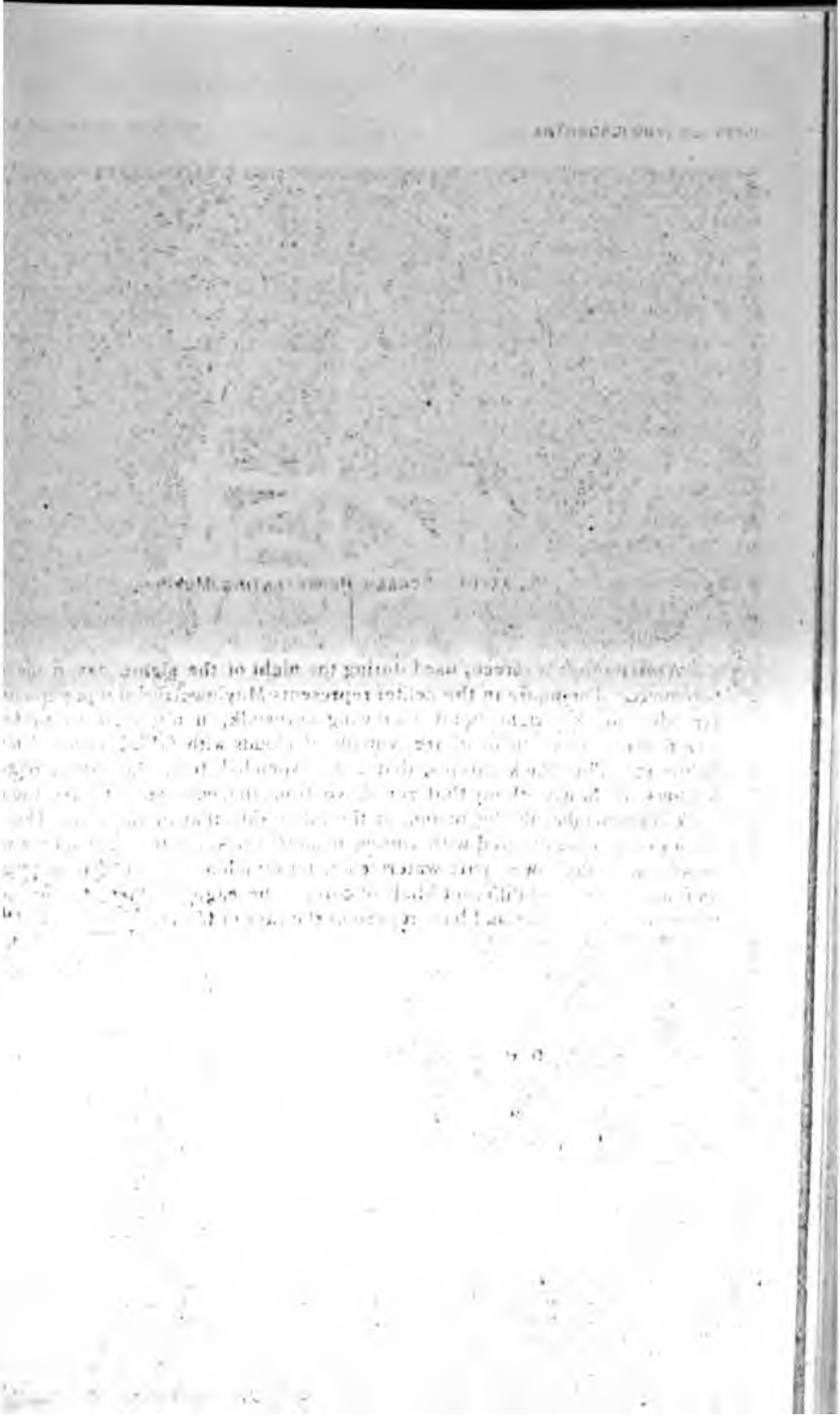
Some one now handed a live coal to Tobéhoyoma, who lit the cloud blower (*omawtapi*). Lolúlomai, still squatting on the floor, screeched, and at once another song was commenced; he worked his way slowly again in the same squatting position towards the sand pile, waving the *mashaata* toward it and occasionally screeching; having made his way back in the same way he stopped in the middle of the kiva, the women saying "*Askwali.*" He then squatted on his toes, holding the *mashaata* on the floor, but with his thumbs downward; the song had ceased and while all were silent Tobéhoyoma lit the cloud blower and blew smoke into Lolúlomai's right hand, handing back the pipe. Lolúlomai screeched again; Naciṉönsi stepped behind him, the rattling began and another song was commenced. The two slowly stepped towards the west side of the ladder, Lolúlomai occasionally screeching and waving the *mashaata* up and down. Naciṉönsi carried her corn ear and an empty tray. When the two had reached the ladder they left the kiva. Puṉñanömsi followed, also Yéshiwa with a tray. All went into Taláskwaptiwa's (Puṉñanömsi's husband) house. It was now about 12:30 A. M. and there was a recess, during which some smoking was done in the kiva, in which Lolúlomai soon participated.

In Taláskwaptiwa's house Yéshiwa and Naciṉönsi were dressed up ceremonially: Naciṉönsi was dressed in the embroidered ceremonial blanket (*toihi*), which was arranged in the form of a dress, held in place by a *wokokwāwa* (knotted belt). Over this she wore a man's Katcina kilt (*pitkuna*), the two upper corners of which were tied together over the left shoulder. Around the neck she had numerous strands of beads, and on the wrists she wore strands of yarn. Yéshiwa was daubed and dressed in the same manner as the four messengers had been on the previous afternoon, but with a number of small brass bells on the legs. At about 1:15 A. M. Shókhuṉyoma, Sikámöniwa,



PL. XXVIII. SCREEN REPRESENTING MÛYIṄWU.

Kihu (house), a screen, used during the night of the eighth day of the ceremony. The figure in the center represents Mûyiṅwu, the god of germi He holds in his right hand a growing cornstalk, in his left a *moṅkoi monwikuru*. Over his head are symbols of clouds with falling rain and l lightning. The black circles, that are suspended from the latter, rep feathers, as do also those that run down from the *moṅkoho*. Under the stalk is the symbol of the moon, on the other side that of the sun. The circles on top are covered with cotton, to both sides are fastened four ar blossoms, to the lower part watermelon, muskmelon, squash, cotton, pu and other seeds and different kinds of corn. The eagle feathers below a horsehair on the sides and base represent the rays of the sun.



Tanákveima* and Lománkwa took their *monkohos* and some *bahos* and went from the kiva to Talásswaptiwa's house; Koyónainiwa also went, but he had no *monkoho*. Here they deposited some *bahos* in a shrine under the ladder leading into the room in which Yéshiwa and the women were putting on their ceremonial costumes. The four men sat down on the north wall of the house. Punnanömsi and Nacinönsi, her daughter-in-law, arrayed as described, sat near the fireplace. Yéshiwa and Lolúlomai's sons, who had assisted in arranging the beads, costumes, etc., of the two, sat on the west wall. Koyónainiwa now made a short speech, whereupon the five men went out but waited for two men† (*Kwakwantus*) who were taking in a large painted screen of buckskin stretched over a frame. (See Pl. XXVIII.) The five then went in and Yéshiwa and Nacinönsi came out of the house and waited at the north side of the kiva, Yéshiwa holding cornmeal, four meal balls and the two *mashaata*. The picture was put up north of the fireplace. Then the screeching commenced again outside and was answered by the same sound from within; the meal balls were thrown in as before, whereupon Yéshiwa and Nacinönsi came in. Yéshiwa sat down east of the ladder, the two *Kwakwantus* sitting on the west side. Yéshiwa then stepped forward, squatted down, screeched, waved the same two *mashaata* that Lolúlomai had used, Nacinönsi following him, but standing. Both slowly worked their way around the picture. The five men had meanwhile returned from the house to the kiva and sat down on the east side of the elevated part of the kiva. When the two had danced around the picture, Lolúlomai handed a tray with two corn ears, some cornmeal and some feather *bahos* to Shókhunyoma, who prayed over it. Then the other four men sitting by Shókhunyoma's side did the same. Cigarettes had meanwhile been handed to Yéshiwa, the two *Kwakwantus*, some one in the back part of the kiva, and to the five men on the elevated portion of the kiva, and all smoked. Tobéhoyoma took the cloud blower and blew smoke against the back of the picture. Shókhunyoma then took the tray and corn ear, after he and the other four men had prayed over them, stooped down before the picture and scraped with the corn ear all the seeds from the picture into the tray, and also ran the corn ear over the artificial blossoms on the two edges of the screen from above downward, as if scraping them also. He then stood up and holding his *monkoho* in his left, the tray in both hands,

* In later ceremonies Talássyamtiwa, Tanákveima having died.

† In 1899 and 1900 Tanákyeshtiwa and another man got the screen and as they wore costumes about like the *Kwakwantus* and it was night, it is possible that I mistook Tanákyeshtiwa and his companion at that time for the two *Kwakwantus*, the four going into the kiva at about the same time.

uttered a prayer. Yéshiwa and Naciṇönsi then left the kiva; the picture was taken out by Tanákyeshtiwa, Punñanömsi followed, and then the two *Kwakwantus*, after expressing a good wish and blessing at the foot of the ladder, also left the kiva.

Lolúlomai took the tray from Shókhunyoma and placed it near the altar, Shókhunyoma first picking up every grain and also the cornmeal from the floor that had dropped while scraping the seeds from the screen. Tobéhoyoma replaced the *tokwis*, etc., on the small altar, and a short recess followed, during which Yéshiwa and Naciṇönsi took off their ceremonial costumes in Taláskwaptiwa's house. Tanákyeshtiwa dismantled the screen in the *Wikolapi* kiva and considerable smoking was indulged in in the *Ponovi* kiva. It was now about half-past two o'clock in the morning. It was noticed that in various kivas dancing and singing was going on but entirely unceremonially; they were evidently practicing for future Katcina dances. When the *Ponovi* kiva was entered again, Tanákyeshtiwa who had prepared and handled the picture, had also come in and at once took off his costume, hair, feather, etc. The picture had been made by Tanákyeshtiwa in the *Wikolapi* kiva during the previous eighth day, where just now also four young men painted and dressed up again, and where also the Star priest (Taláskwaptiwa), who soon was to appear, was now getting ready.

At about 2:45 A. M. Koyónainiwa again put on his war attire, took a medicine bowl and went over to the *Wikolapi* kiva, where he sprinkled the Star priest, who was in the northwest corner of the kiva surrounded by a number of young men who had there been painted and costumed. Koyónainiwa at once returned to the *Ponovi*, being preceded by the young men and by Yéshiwa, who was dressed in a white robe (*owa*), and who was sprinkling cornmeal before Koyónainiwa and the Star priest when going over to the *Ponovi* kiva. Arriving near the kiva, Koyónainiwa and the Star priest halted until Yéshiwa had sprinkled the six meal lines towards the kiva, all of which was simply a repetition of what had been done before and has already been described. As soon as Yéshiwa had entered the kiva, Koyónainiwa also entered, being followed by the Star priest. In the kiva all were standing. The principal act of the whole ceremony was about to be performed. Koyónainiwa had taken a position west of the ladder and asperged from the medicine bowl. On the west banquette some one was beating a drum, but in a muffled tone. Around the drum were standing the men who had dressed up in the *Wikolapi* kiva. The Star priest at once began to dance backward and forward east of the fireplace, keeping step to the beating of the drum,

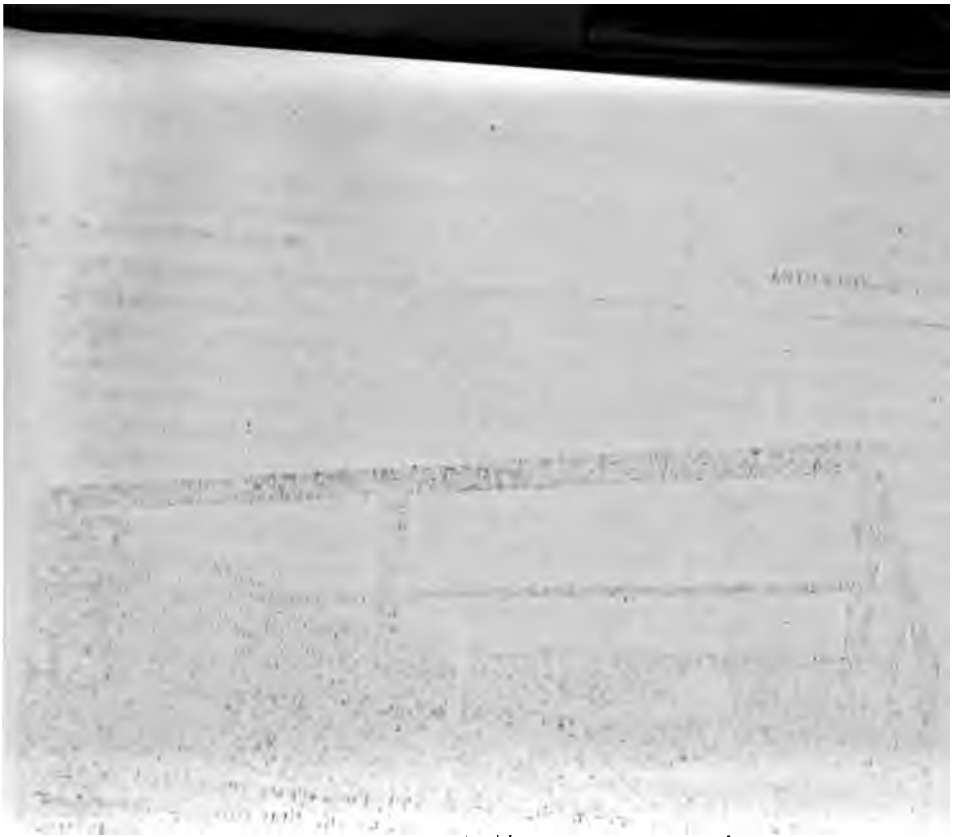
COLUMBIAN MUSEUM,

ANTHROPOLOGY,

SOYAL ALTARS, ETC.

Pl. XXIX. Soyal Altars, Etc.

The Soyal altars, screen, Star priest and Pŏokoŋ, as reproduced in the Field Columbian Museum. The illustration shows the Star priest in the act of twirling the sun symbol, which is probably the climax of the whole ceremony. During this performance he is sprinkled with sacred water from a medicine bowl by the Pŏokoŋ (war god), who is represented by the *Kalehtaka*, Koyóŋainiwa, the leader of the war ceremonies.



accompanying himself by rapid talking (rather half singing, half talking). He had in his right hand a long crook to the middle of which was fastened a black corn ear, in the left seven corn ears, a *mo̱nkoho* and a *mo̱ngwikuru*. His costume (see Pl. XXIX) consisted of the usual Katcina kilt and sash, a woman's sash, ankle bands, a turtle rattle on each leg, green arm-bands, a fox skin, and numerous strands of beads around the neck, but he had on no moccasins. The head-dress consisted of a frame made of leather bands to the front of which was attached the figure of a four-pointed star, and to the sides an artificial blossom of the same kind as those on the large altar and on the screen. The body was not painted, except with lines of small white dots, which ran from the point of the big toes upward along the front part of the legs, also from the heels over the calves of the legs, and finally from the thumb along the front side of the arms to the shoulders and down to the nipples, and from the hand along the outside of the arms to the shoulders and down on each side of the back. Shókhu̱nyoma stood west of the fireplace holding a *baho* and a meal tray and occasionally sprinkled meal towards the priest. To his left stood Yéshiwa dressed in the white *owa*, his face painted white. All at once the Star priest made a leap towards Shókhu̱nyoma, handed him the crook, *mo̱nkoho* and corn ears and received from Yéshiwa a sun symbol, which the latter had brought from the *Wikolapi* kiva and which he had held concealed under the *owa*, and which was fastened to a stick. This the priest,* now acting as Sun priest, took, holding the stick in both hands, shook it, and then, while dancing north of the fireplace sideways from east to west, and west to east, twirled the sun symbol very fast in the same directions, symbolizing the going and coming of the sun. Some one screamed, but who, it was not ascertained. Soon a song was intoned again, the drum now beating a little louder than before. Koyó̱nainiwa all the time asperged the Sun priest, Katcina. When the latter stopped, Shókhu̱nyoma waved the crook up and down, accompanied occasionally by some one screaming. The song was about *Lólöekon*, the mythical plumed water serpent. The dancing and jumping of the Sun priest, was varied and extremely picturesque.

When the song ceased the Sun priest jumped toward Shókhu̱nyoma, who, it seemed, gave him his *baho*. The latter and Yéshiwa then went over to the *Wikolapi* kiva, Koyó̱nainiwa accompanying them to the top of the *Po̱no̱vi* kiva, when he re-entered and disrobed; Yéshiwa and the Sun priest disrobed in the *Wikolapi* kiva. It was

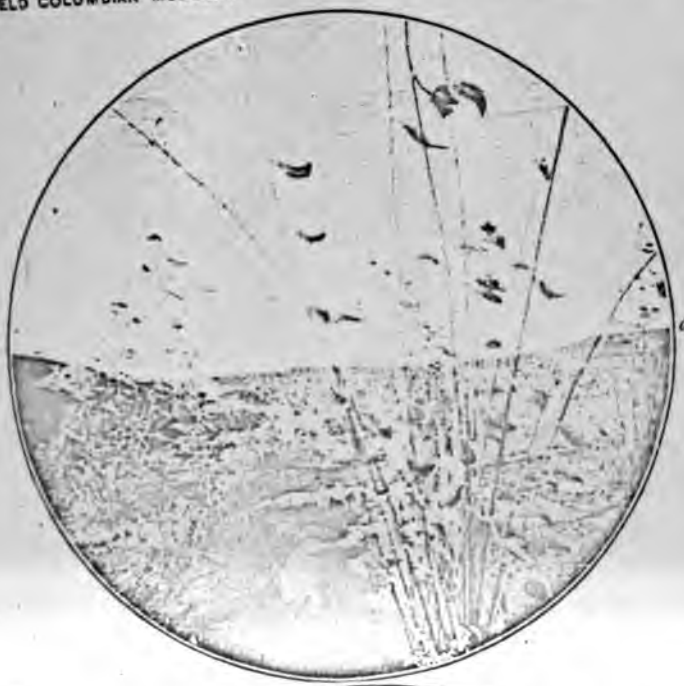
* For pictures of the Star priest as he appears in the *Wowochim* ceremony see Pl. XXIX.

now 3:15 A. M. Yéshiwa took something back to the *Ponovi* kiva, probably a rattle, and another object which could not be identified. Here the crook, *monkoho*, *monwikuru* and corn that Shókhunyoma had received from the Star priest were lying north of the fireplace, and several of the leaders were smoking over these objects. The *Wikolapi* kiva now sent a young man, dressed in a kilt, to the *Ponovi* for their tray with *bahos* that had been taken there in the previous afternoon. As soon as he got this, the *Tao* and *Hano* kivas sent for theirs also, and then all the rest that had taken all their *bahos* there. These trays were placed north of the fireplace in their respective kivas and then smoked over. A messenger was then sent from each kiva to *Tawaki* (Sun house), a shrine on a mesa about three miles southeast of Oraibi, with a *baho* and *nakwakwosi* from every man of each kiva. The messenger from the *Ponovi* kiva took with him, besides a great many *bahos*, the four small cakes, two wheels, two cylinders,* one small crook, one long and one short *baho*, and with the green grass from the altar, all to be deposited on the sun shrine. He left at about 4 o'clock A. M.

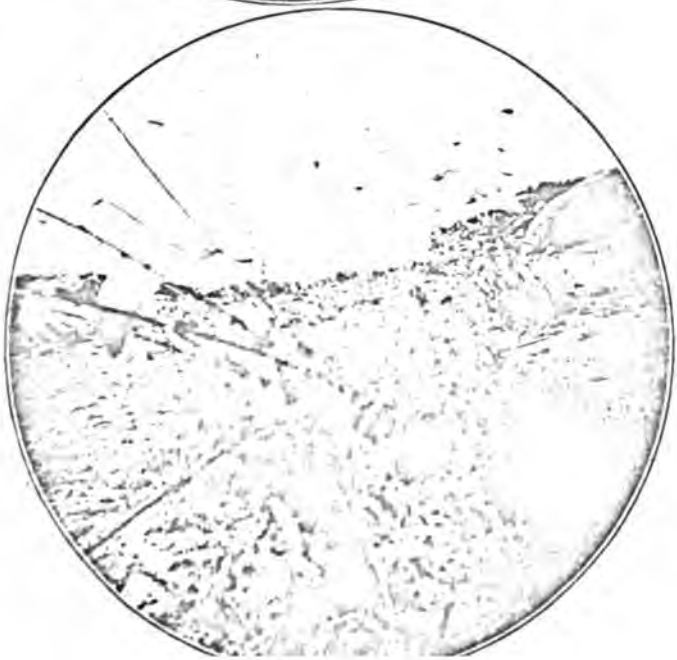
Shókhunyoma, Lománkwa and Koyónainiwa then got ready for an expedition, putting on blankets, as the night was cold. Shókhunyoma took a *monkoho* and a small crook from the altar with a *pühtavi* (road marker) about twelve or fifteen feet long. This crook was one of the two that had been standing on the sand field in front of the altar. Lománkwa also took a *monkoho*, Koyónainiwa a stick, and all took some cornmeal. They left the village on the east side, following the trail about half way down the mesa, where Koyónainiwa dug first a hole about two and a half feet deep and about five inches in diameter, and then leading from it in a southeasterly direction a trench about eight inches deep and about as long as the *pühtavi*. Shókhunyoma then put some meal in the hole and trench, and placed the little crook into the hole and, while Koyónainiwa held it there, stretched the *pühtavi* along the trench. All sprinkled meal on it and the earth was replaced. All then walked along the covered *pühtavi* and returned to the kiva.† When we arrived there the *Wikolapi* people were just going into the kiva. All had their hair loose, some had kilts on, some only breech cloths, none sashes, and all were naked. They were sprinkled with meal by several men and then danced like Katcinas, evidently practicing; the first one had the *natsi*. At the second dance the singing was accompanied by the rubbing of a corrugated stick on a gourd drum.

*These wheels (*nölla*) and cylinders (*qönötki*) were observed in the 1897 ceremony only, but undoubtedly were present in the other years also.

†A similar performance has been observed at the same place in other ceremonies.



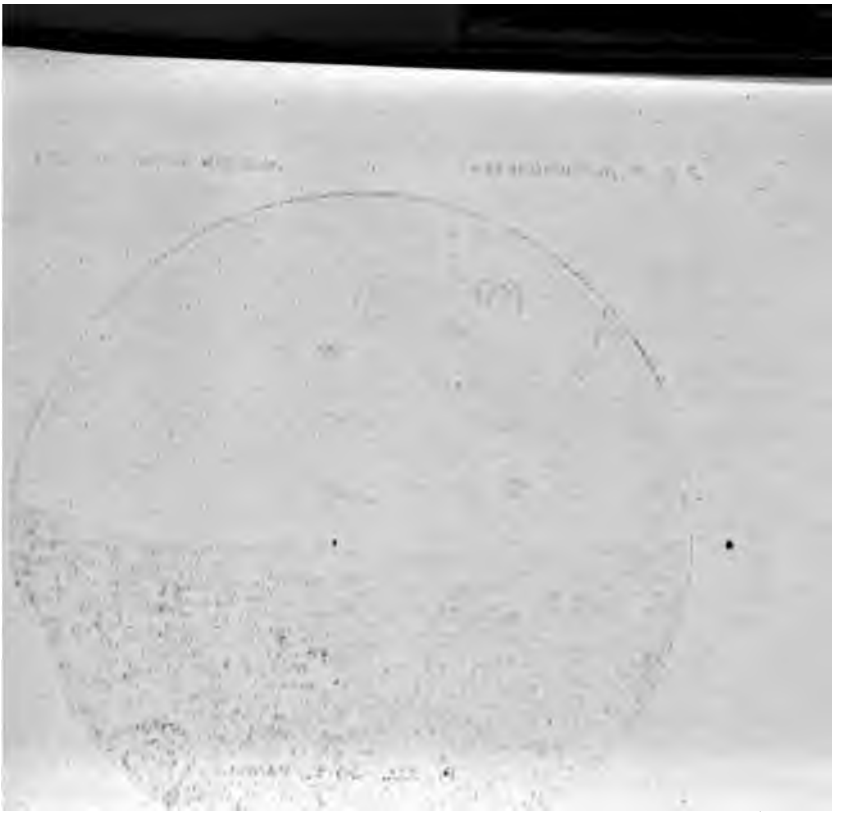
a



b

Pl. XXX. Soyal *Bahos*.

a. Field of Soyal *bahos* in position on the morning of the ninth day.
b. Soyal *bahos* as appearing in the afternoon of the ninth day after children of the village have partly destroyed them.



When these had left the kiva the people from the *Hano* kiva came and performed, whereupon those from the other participating kivas followed, one after the other, in the different kivas.

Towards morning the men from the different kivas carry all their *bahos* to their houses and soon after the inmates arise, and considerably before sunrise the whole village is astir and getting ready for the planting and depositing of the *Soyal bahos*. Just at sunrise the inhabitants emerge from the houses and streets, the women, many of them robed in the *atöc*, and the children carrying hands and armsful of *bahos* to the east edge of the mesa, where these *bahos*, numbering many hundreds, are being thrust into the ground (see Pl. XXX). Those belonging to the Sand clan plant theirs about fifteen yards farther to the southeast, all in one bunch. This place is called *Awatobi* (Bow height), because this clan is said to have come from *Awatobi* (now a ruin), about thirty miles east of Oraibi. A similar but larger group may be seen south of the village at a place called *Tcöbki* (Antelope house or shrine), where may be seen such trophies of the chase as the heads of antelopes, deer, wild cat, etc. The *bahos* found in this latter group are taken there by boys and men only. Almost all the *makbahos* (hunt *bahos*) are deposited here; occasionally some small boy, who goes with his mother, will plant his at the main *baho* field.* *Bahos* and *nakwakwosis* are now being offered in many various ways. They are placed in the houses, tied to the ladders to prevent accident, placed in the chicken houses "that the hens may lay eggs," into the beef and sheep corrals, and tied to horses' tails, dogs', goats' and sheeps' necks, etc., "for increase;" tied to the peach trees as prayer for large crops, deposited in springs for an abundant water supply, and disposed of in many similar ways. One man came even running to the mission and tied a few *nakwakwosis* to the missionary's watch, which was hanging on the wall, and which the Hopi consider as a symbol of the sun, also calling it *tawa* (sun). In the *Ponovi* kiva Shókhunyoma and others of the leaders are, in the meanwhile,

*The *bahos* deposited at these three places are of three kinds as far as their object or purpose is concerned. First, the bent *bahos* or *nölöshoya*. These are made for little boys by their fathers, it being their first *baho*, as a wish that the boy may thrive, be happy and live long. The second kind are the so-called *makbaho* (hunting *bahos*) which men make for themselves and for others as a wish or prayer for good luck in the chase. These consist of *nakwakwosis* tied to a stem of grass, various kinds of grass being used. The feathers are also of many different kinds, but no turkey feathers are used. The third class, and by far the largest quantity, are offerings for the dead. A *nakwakwosi* is generally made for one deceased, and these *nakwakwosis* are fastened to long sticks. The Hopi say the dead come afterward from the "*Masski*" (skeleton house) and each one gets his *nakwakwosi*, or rather the soul of it, and if any one finds that for him no offering has been made he is unhappy. The short double *bahos* (double green, double black or green and black) are said to be made for the dead in general, who are believed to reciprocate the kindness by sending the Hopi good crops of corn, watermelons, squashes, etc. Some claim that these *bahos* are, on this occasion, as usual, made for the cloud deities.

busy dismantling the altars and tying the paraphernalia in bundles, to be put away the following evening.

In the forenoon of the eighth or ninth day the masks of the *Qöoqöglöm* Katcinas were prepared, and in the afternoon they came to the village, generally, about fifteen or twenty males and about five to seven females (*manas*). The men are all dressed in some kind of American clothes, but formerly they were dressed in native costumes. (See Pls. XXXI, XXXII, XXXIII and XXXIV.) The *manas* are the same that perform with the *Hamis* Katcinas. They have a yellow mask with red horse hair over it.

The *Qöoqöglöm* Katcinas are the first of which more than one appear, having been preceded by only the single *Soyal* Katcina, which appeared the day after the *Wowachim* celebration. So the *Qöoqöglöm* are really the Katcinas that open the Katcina season. They go to every kiva and one of them rubs some cornmeal on the four sides of the hatchway, which they call "opening the kivas." (See Pl. XXXIII *b*.) They make the round of the kivas that have partaken in the *Soyal* ceremony, and also dance in various parts of the village, and leave toward the evening. During the dance the chief priest of the *Powamu* fraternity constantly goes around the dancers, sprinkling them with cornmeal.

THE FOUR DAYS AFTER THE CEREMONY.

After the ninth day three days are spent in rabbit hunting. The rabbits that are caught are brought into the various kivas, placed north of the fireplace, a little meal sprinkled on them and in the evening taken home and prepared for the feast in the kiva on the fourth day. The men still sleep in the kivas but eat in their homes.

On the fourth day a great deal of baking and cooking was done in the village. At about 2 P. M. the men in the *Ponovi* kiva dressed up again, the hands, feet and shoulders, breast, back and face being daubed with white kaolin. All put on the usual ceremonial kilt and sash. Small trays of *nɔ̈tɔka* (mush), consisting of white cornmeal boiled in water, but unseasoned, were brought in, and also a roasted rabbit, which was standing in the pot. The place before the *Soyal-mana's* house had been swept. Two large tubs, filled with water, had been placed on the roof of the first story, one on each side of the door leading into the second story. Big trays filled with *comiwiki*, (cornmeal, tied up in cornhusks and steamed), were standing in the house.

At about 3 P. M. the men from the *Ponovi* kiva came out and formed in line (see Pl. XXXV *a*) outside the kiva; first Tanákyeshiwa,

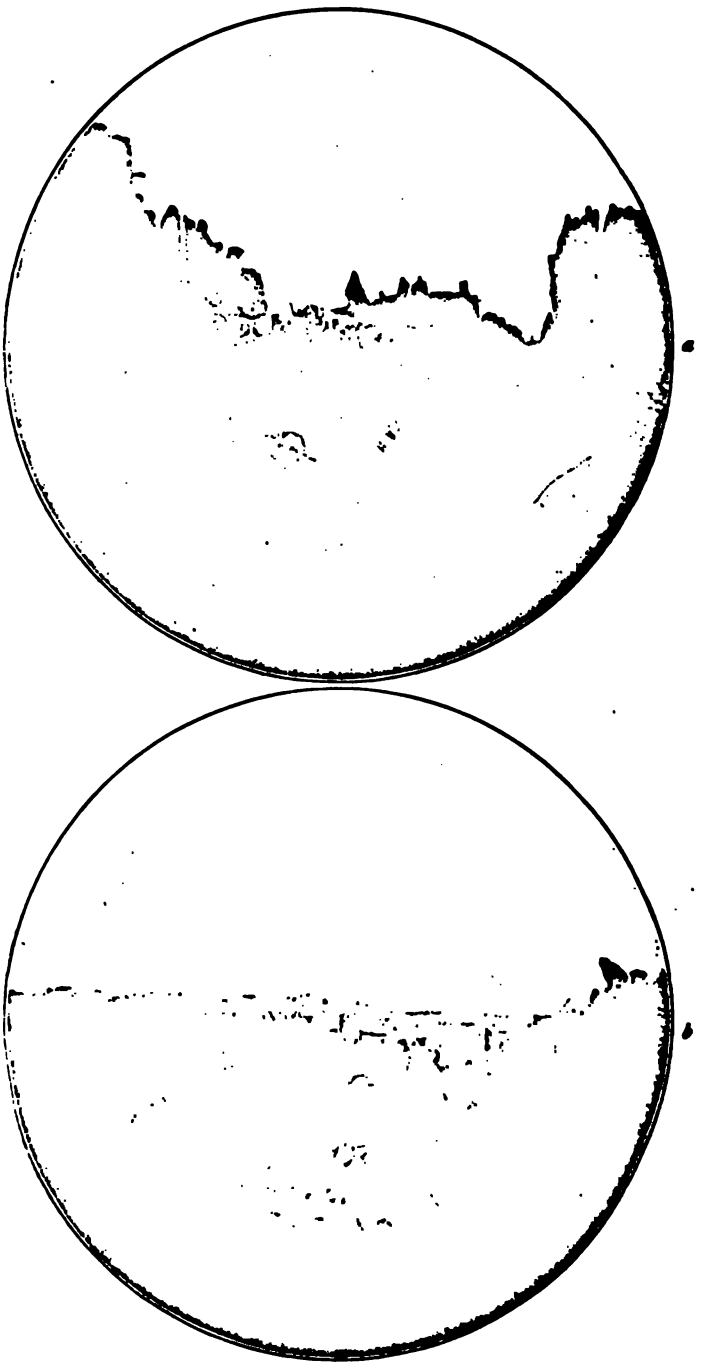
PL. XXXI. QÕOQÕQLÕM KATCINAS.

The Qõoqõqlõm Katcinas dancing on the plaza. The *manas* hold trays containing watermelon, muskmelon, cotton, squash and other seeds and various kinds of corn.

Pl. XXII. Qŏoqŏqlŏm Katcinas.

a. The Qŏoqŏqlŏm Katcinas dancing on the plaza. The *manas* are behind them. They frequently turn face about when dancing, so that the *manas* are part of the time in front, and part of the time behind.

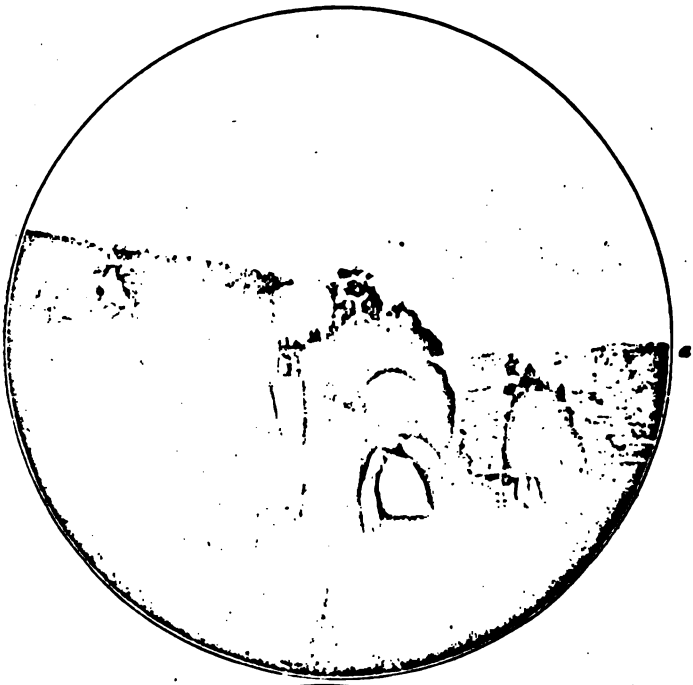
b. Same as above.



PL. XXXIII. QÕOQÕQLÕM KATCINAS.

Qõoqõqlõm Katcinas arriving at the village in the afternoon of the ninth
It is the only Katcina that is now always dressed in American clothes.
Katcina holds in the right hand a gourd rattle, in the left a bag with corn-
nd a bow with arrows. To the point of one of the latter is fastened a small
of rabbit skin. Some of the Katcinas carry presents (*piki*, watermelons,
tc.).

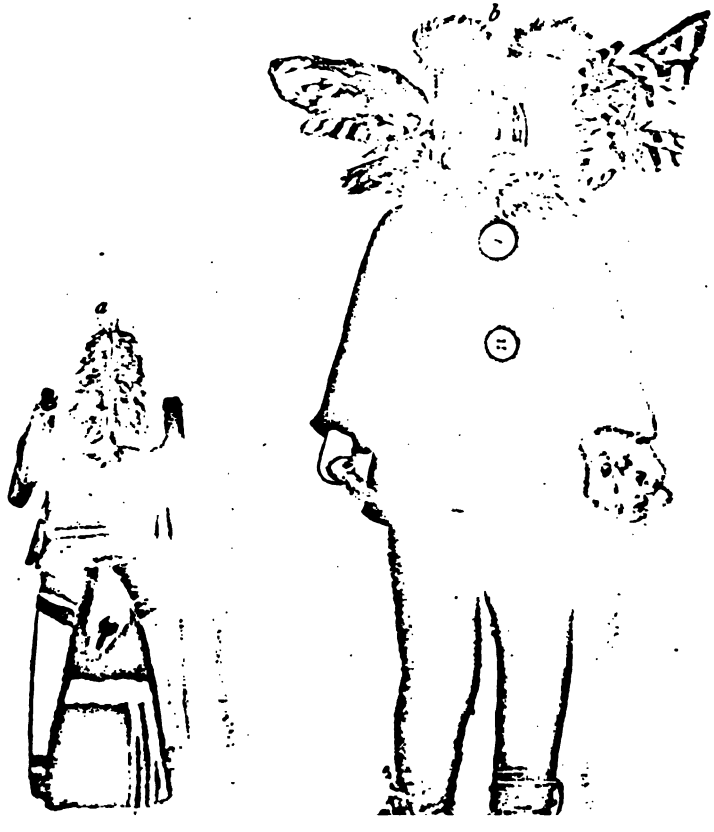
A Qõoqõqlõm Katcina rubbing cornmeal to the four sides of the kiva, by
he kivas are said to be "opened" again for the Katcinas, none of which
ppeared since the last Farewell Katcina ceremony. After the Soyal cere-
s over Katcinas appear in great variety and large numbers for about six



PL. XXXIV. *TIHUS* (DOLLS) OF KATCINAS, WHICH APPEAR ON THE NINTH DAY OF THE SOYAL CEREMONY.

---

a. *Tihu* (doll) of the Qöoqöqlöm Katcinmana.
b. *Tihu* (doll) of the Qöoqöqlöm Katcina.
c. *Tihu* (doll) of the Mastop Katcina.

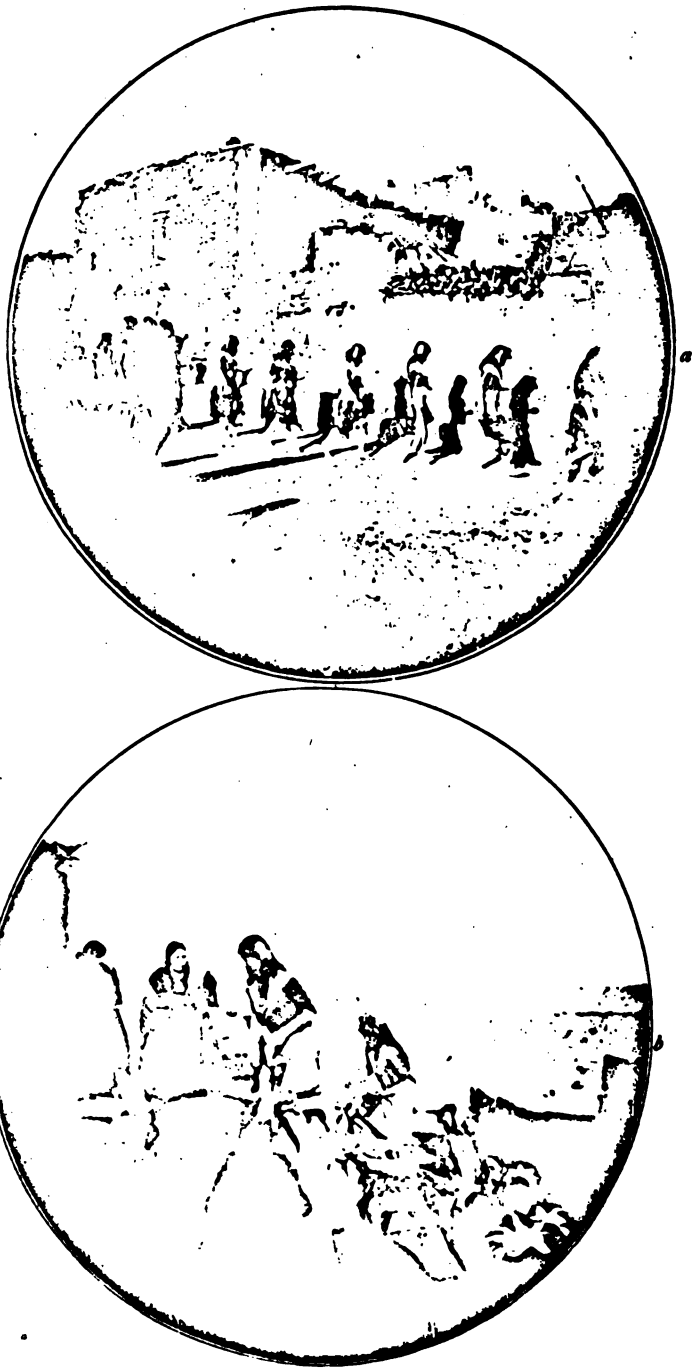


PL. XXXV. SOYAL PRIESTS GOING TO HOUSE OF SOYALMANA.

---

a. The Soyal priests going from the Poṇovi kiva to the house of the Soyalmana, each one carrying a small tray with *paṭšpha* or *voṭaka*, a mush prepared of cornmeal and water.

b. Same as above; ascending to the house of the Soyalmana, who is seen at the head of the steps receiving the priests. From the two tubs the priests are later drenched by four maidens.



SOYAL P[illegible]TS GOING TO THE HOUSE OF [illegible]ALMANA.

PHILOSOPHICAL SOCIETY
--OF--
WASHINGTON.

FIELD COLUMBIAN MUSEUM

PUBLICATION 61.

ANTHROPOLOGICAL SERIES. VOL. III, NO. 2.

THE

ORAIBI POWAMU CEREMONY

BY

H. R. VOTH.

THE STANLEY McCORMICK HOPI EXPEDITION.

GEORGE A. DORSEY,
Curator, Department of Anthropology.

CHICAGO, U. S. A.
December, 1901.

carrying the pot with the rabbit. All the other men had in their right hand one of the small trays with *wotaka*.* They went slowly over to the aforesaid house, ascended the steps of the first story and entered the room on the second floor, where they were received by the *Soyalmana* (see Pl. XXXV *b*) and a few of her immediate friends and relatives, and where the rabbit was given to the *Soyalmana*, who feasts on it afterwards with her friends who have assisted her in preparing the *comiwiki* and other presents thrown out by the men.

The men then took off the kilt and sash and began to throw *comiwiki*, squashes, and watermelons and other articles of food from the roof of the first story among the spectators and neighboring houses. (See Pls. XXXVI and XXXVII.) While they did this four girls kept throwing water on them, with four old Havasupai trays, from the tubs, until their paint had been thoroughly washed off, and one after the other rushed over to the *Ponovi* kiva, where a good fire was burning. A feast in which rabbit meat played a conspicuous part then followed in the various kivas.

* The men are required to practice the strictest continence, not only during the nine ceremonial but also during these four post-festival days. If any one fails to comply with this rule and he is found out, one of his clan sisters prepares for him a dish of *Sakwawotaka* (blue *wotaka*) made of blue cornmeal, and seasoned with salt. The man is compelled to proclaim his own shame by carrying the tray in the procession.

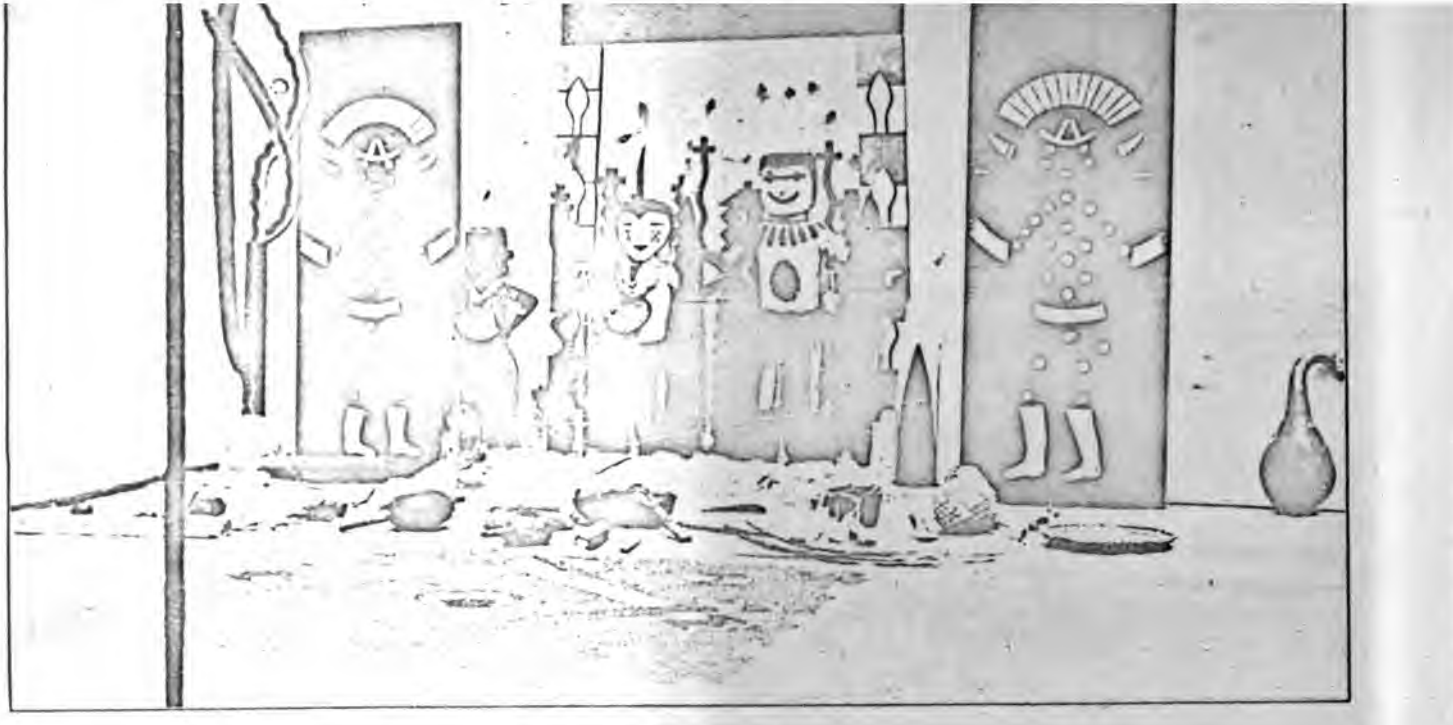
L. of C.

GN2
.F4

THE ORAIBI POWAMU CEREMONY.

BY

H. R. Voth.



POWAMU ALTAR AND SAND MOSAIC.

PL. XXXVIII.

EXPLANATION OF THE POWAMU ALTAR AND SAND MOSAIC.

1. Cloud symbols, the yellow representing the north; the green, the w the red, the south; the white, the east.

2. Reredos with blossoms and probably corn-ear symbols.

3. Cloud and lightning frame. The symbols on the upper part of the c tablet represent clouds, those on the lower, blossoms. The small figure li lightning represents, according to some, Cotukvnanwu; according to ot Chowilawu or Powamua.

4. Figure of the Ho-Katcina.

5. Pōokon, the god of protection

6. Cotukvnanwu, god of thunder.

7. Chowilawu, also called Powamua, who appears as a Katcina in the i tion ceremony.

8. Various lightning slabs.

9. Bahos or prayer sticks.

10. Corn-ear slabs.

11. Tokwi, representing a bluff.

12. Baho making outfit, showing partially finished bahos and the ma used in making them.

13. Honey pot.

14. Cloud blower.

15. Gourd rattles.

16. Medicine bowl with aspergill and corn-ears.

17. Tiponi, the palladium of the Powamu chief.

18. Eagle feathers: one is used in the purification ceremonies.

19. An old basket containing small pieces of various kinds of food, espe game. The object is called "mother," and is the tiponi or palladium of the cina priest.

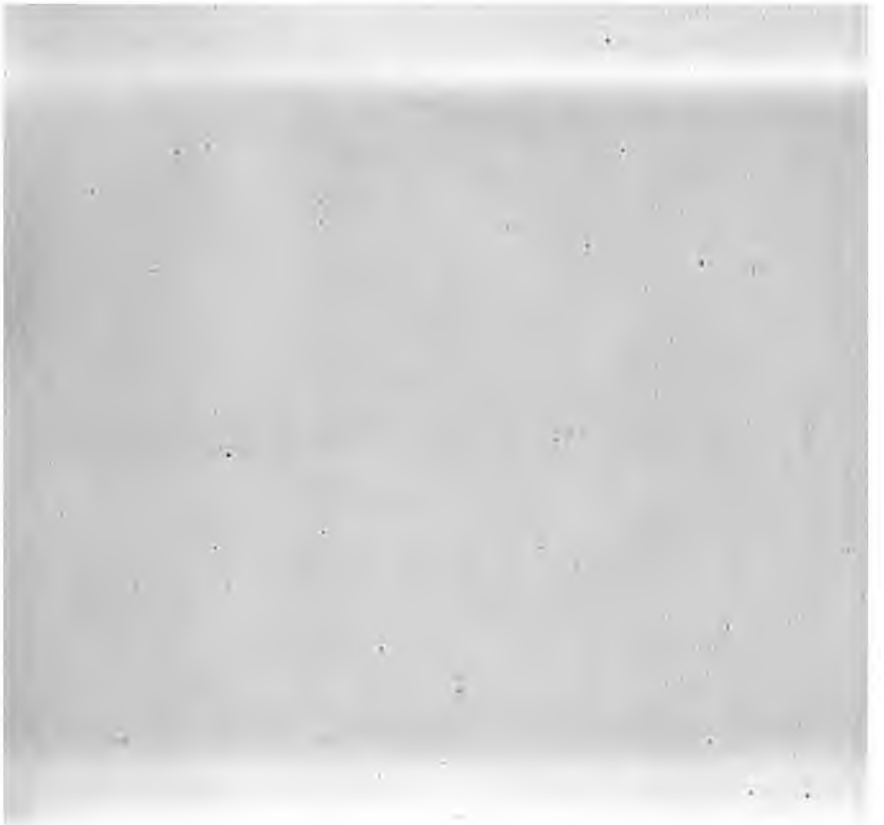
20. Monwikuru or sacred water vessel.

21. Tray with corn-meal.

22. Gourd vessel in which water is gotten from the spring.

23. Sand mosaic. The four sides of the square are called wona (planks square itself is said to represent a house. The terraces at the end of the represent clouds, and the black projections from these clouds small turkey fe prayer offerings. The four small circular figures, the large one in the cente the variously colored dots on the sand field, symbolize the various blossoms plants, herbs and grasses used by the Hopi for food, and for ceremonial, m nal and other purposes.

1
2
2
3
4
4
5
6
7
8
9
10
11
12
13
14
15
16
17
18
19
20
21
22
23



FIELD COLUMBIAN MUSEUM

PUBLICATION 61.

ANTHROPOLOGICAL SERIES. VOL. III, NO.

THE

ORAIBI POWAMU CEREMONY

BY

H. R. VOTH.

THE STANLEY McCORMICK HOPI EXPEDITION

GEORGE A. DORSEY,
Curator, Department of Anthropology.

CHICAGO, U. S. A.
December, 1901.

PL. XXXVII. SPECTATORS—WOMEN STRUGGLING FOR A MELON.

---

a. Spectators on the roofs and street near the Soyalmana's house, waiting for presents to be thrown to them by the Soyal priests.

b. Women attempting to wrest a watermelon from a Soyal priest who is on his way to the kiva from the Soyalmana's house.

PL. XXXVI. SOYAL PRIESTS.

Soyal priests throwing presents to the spectators from the Soyalmana's house, after having deposited the rabbit and the mush, as well as their paraphernalia, in the house of the mana.

NOTE.

The ceremoniology of the Hopi Indians is very comprehensive and extremely complicated. A large number of performances have already been observed and more or less fully described, especially by Dr. J. W. Fewkes of the Bureau of Ethnology, Washington, who has directed his studies, however, principally to the ceremonies of the Hopi living on the East Mesa. Aside from the valuable publications by Dr. Fewkes on parts of certain ceremonies of the people of the Middle Mesa, but very little is known about their rites and none of them have thus far been studied and described. In Oraibi, on the West Mesa and the seventh of the Hopi villages, a number of ceremonies have been observed and carefully studied by Mr. H. R. Voth, during his five years' residence at that village as a missionary. The Powamu ceremony is chosen for the second of this series of papers, partly because it is one of the most important, complicated and interesting of those held at Oraibi, and partly because the two altars and four sand mosaics belonging to this ceremony have been reproduced and are now on exhibition in this Museum.

GEORGE A. DORSEY,
Curator, Department of Anthropology.

CHICAGO, December 1, 1901.

CONTENTS.

P.

Preface
The Powamu Ceremony
1. The personnel
2. Kivas
3. The time of the celebration
4. Powalawu, the introductory ceremony
5. Interval between Powalawu and Powamu
6. The Powamu performances in the kiva
First day
Second day
Third day
Fourth day
Fifth day, without the initiation ceremony
Fifth day, with the initiation ceremony
Sixth day; the Katcin-yungni (Katcina "going in" or "assembling")
Seventh day 1
Eighth day 1
Ninth day 1
The Powamu Katcina dance (night ceremony) 1
Tenth day 1
Powamu Songs 1
Speeches of Powamu Priest 1

ILLUSTRATIONS.

	Opposite page
Powamu altar and sand mosaic	Frontispiece
Powamu priests: *a*, Silma; *b*, Qömahoiniwa	71
Pipes, reed cigarette and fuse	75
Various bahos	75
Powalawu sand mosaic	75
Powalawu altar	77
a, Priests singing around Powalawu altar; *b*, Priests blowing feathers through hatchway	79
a, Football race; *b*, Growing beans in kiva	81
Powalawu priest depositing prayer offerings	82
Powamu sand mosaic	89
Figures on pota discs	89
Small Powamu altar	89
Tihu of the Chowilawu Katcina	89
Chowilawu Katcina dancing	92
Katcina initiation sand mosaic (large)	94
Katcina initiation sand mosaic (small)	95
Katcina initiation altar	95
Mongkohós	97
a, Candidates for the Katcina initiation entering the kiva; *b*, Katcina priest and assistant on their way to the kiva	98
Muyingwa entering the Marau kiva	98
Tihus of the: *a*, Nakachok; *b*, Hototo; *c*, Mastop; *d*, Söhön-comtaka, and *e*, Palakway Katcinas	99
Tihus of the: *a*, Hahai-i; *b*, Ho; *c*, Sakwa Ho, and *d*, Movit-kuntaka Ho Katcinas	100
The Shrine of Achamali	101
Tihus of the Ā̆ototo and Aholi Katcinas	101
a, Ho Katcinas running around kiva; *b*, Hahai-i Katcina entering kiva	103
Flogging a child	104
a, Hahai-i and Aholi Katcinas waiting at the Honani kiva; *b*, Ā̆ototo and Aholi Katcinas waiting at the kiva	111
The Ā̆ototo and Aholi Katcinas going through the village	112
a, Hūūve Katcinas distributing presents; *b*, a little girl with her tihu	114
a, The Hāāā Katcina; *b*, The Hote and other Katcinas	117
a, The Rattlesnake Katcina; *b*, The Cotukvnangwu Katcina	117
a, The Chaveyo Katcina; *b*, The Wayak Ho Katcinas	117
a, Unidentified Katcina; *b*, an old couple	117
a, Tihu of the Cooyok Katcina (male); *b*, Cooyok-Wuhti Katcina (female)	118
Tihus of the: *a*, Mongwi Katcina; *b*, Pachawo Mana Katcina; *c*, Chaveyo Katcina; *d*, Hāāā Katcina	119
Tihus of the: *a*, Powamu Katcina; *b*, Powamu Katcina mana; *c*, Payatamhoya; *d*, Powamu wuhtitiata	120
Powamu Headdress	120

1
2
2
6
9
16
18
22

Chaakmongwi: Crier.
Hikwsi: A small feather with two cotton strings tied to it.
Kihu: House; shrine.
Kwakwai: Thanks! Used by men only.
Kūña: A sage (Artemisia frigida), attached to almost all bahos.
Kalehtaka: A warrior; warrior priest.
Kelehoya: A candidate to be initiated into a secret society.
Kopichoki: A cedar fuse to light ceremonial cigarettes.
Kikmongwi: Village chief.
Mana: A maid; virgin.
Mongwikuru: A small netted gourd used in ceremonies.
Mōciata: The corn husk packet on the bahos.
Mongwi: Chief; chief priest.
Makwanpi: An aspergill to asperge with from the medicine bowl.
Mongkoho: A notched slab with turkey feathers, which is the badge of office of certain clans and priests.
Mōchapngönkwava: A ceremonial sash, embroidered.
Maövi: A herb, attached to nearly all bahos.
Nakwakwosi: A prayer offering, consisting of a small feather with a short cotton string tied to it.
Ngölöshhoya: A crook.
Natsi: Society emblem or standard.
Owa: A white ceremonial blanket; bridal robe.
Öongawa: A stew of corn, mutton, etc.
Omaotapi: A large pipe for blowing cloud on the altar.
Piki: Thin paper bread, made of corn-meal and water.
Powatani: To fix up; put in shape; put in order, etc.
Pōokong: The God of war.
Pitkuna: Ceremonial kilt.
Pūhtawi: A small feather with a cotton string tied to it.
Sipapu: An imaginary opening in the Grand Cañon from which the human family is said to have emerged, and which is represented in kivas, on altars, etc.
Tingapngwu: The announcing of a ceremony.
Taiwa: Face; facet in a baho stick.
Taka: Man.
Talassi: Corn pollen.
Tiponi: The badge or emblem of office of any chief priest. It consists of a corn ear wound with cotton string and having different kinds of feathers tied to it; also some pieces of shell, turquoise, etc.
Tōtōeqpi: An eagle-wing bone whistle.

FIELD COLUMBIAN MUSEUM

PUBLICATION 61.

ANTHROPOLOGICAL SERIES. VOL. III, NO. 2.

THE

ORAIBI POWAMU CEREMONY

BY

H. R. VOTH.

THE STANLEY McCORMICK HOPI EXPEDITION.

GEORGE A. DORSEY,
Curator, Department of Anthropology.

CHICAGO, U. S. A.
December, 1901.

a

b

SPECTATORS — WOMEN STRUGGLING FOR A MELON.

THE POWAMU CEREMONY.*

1: THE PERSONNEL.

The ceremony herein described is celebrated under the directi of the chief priest of the Powamu fraternity, who is assisted by t Katcina chief. Until 1896 the Powamu chief was Siima, of t Honani clan, then about eighty-five years old. Upon his death in t month of July of that year, his younger brother, Qŏmahoiniwa (s Pl. XXXIX), became his successor and has held that position e since. Repeated inquiry on my part at different sources elicited t information that Siima himself had made this appointment and h for some time previous given his brother special instruction regardi the duties connected with the office. Qŏmahoiniwa is probably ab seventy years old, is also a member of the Honani clan and belor to various religious societies, such as the Snake, Drab Flute, a Horn. He is considered one of the best informed men on the sor of the Hopi.

The part of the Katcina chief, who always cŏoperates with t Powamu chief, was taken from 1894–1896, inclusive, by a compa tively young man named Moshohungwa, of the Parrot and Crow cl although the regular Katcina chief, Talangakyoma, was at that ti still living and performed his duties on other occasions where th were less arduous. The only reason for this, that I could learn, w that Talangakyoma was old and infirm and could not stand the str of the nine-day ceremony. As I knew him to be of a feeble consti tion, I am disposed to give credence to this information. When died in 1895, his nephew, Massavestiwa, of the Katcina clan (son his sister), was appointed Katcina chief. Siima protested agai this appointment and wished to retain Moshohungwa; the princi reason given by him was that Massavestiwa knew hardly any of t songs, while Moshohungwa did and had otherwise had experience assisting in the ceremony. Siima's protest was overruled, howev

*The name Powamu is derived from *pawatani*, to put in order, in proper shape or conditi as by this ceremony the fields and gardens are put in proper condition, symbolically, protec against destructive forces (sand storms, ants, etc.), and in every way consecrated, as it were, the approaching planting season.

by the village chief, Lolulomai, who is at the same time assistant priest of the Soyal ceremony, and who also urged that Massavestiwa's inherited claim to the position was better than that of Moshohungwa. At my visit to Oraibi in December, 1899, however, Moshohungwa told me that he had now been reinstated as Katcina chief and that Massavestiwa was to be leader of the Tataukñamu (the Singer society), of which the former Katcina chief, Talangakyoma, had also been leader, and in the 1901 ceremony Moshohungwa again acted as Katcina chief.

Besides these two leaders, from eight to twelve men generally participated in the ceremony. These belong to different clans, the Badger, Reed, Sand, Crow, Bow, Rabbit or Tobacco, Parrot, and, perhaps, a few others. In addition to these, a "sponsor" of every candidate for initiation, and also a few women, are present on the evening of the Powamu initiation ceremony, which will be fully described later on.

2. KIVAS.

The Powamu ceremony proper, as well as its introductory celebration (Powalawu), takes place in the Honani (Badger) kiva, which is also known as the Powul (Butterfly), Shuatyawa (Straight or just downward), and Hochichwi kiva (Zigzag kiva*).

The so-called Katcina initiation, however, which takes place on the sixth day of Powamu, is performed in the Marau kiva, which is the only kiva in Oraibi that belongs exclusively to the women. During the ceremony beans are planted and grown in almost all the kivas of the village, as will be more fully explained later on.

During the time of a ceremony no one is allowed to enter the kiva in which it takes place. The men who usually occupy such a kiva, when not in use for ceremonial days, vacate it during the time of a ceremony and accept the hospitality of some other kiva until the ceremony is over. This, however, applies in this case only to the Honani kiva; those in which only beans are grown are used as usual.

3. THE TIME OF THE CELEBRATION.

The Hopi determine their months by the moon, the name for moon and month, *muyawuu*, being the same. The time from the new

*It is stated that the name "Shuatyawa" is sometimes used because the badger's hole "runs down" into the earth; the name "Zigzag" because formerly the Bow clan owned that kiva with the Badger clan and because Hopi bows are often decorated with a white zigzag line running along the whole length of the bow.

moon until the moon "dies," that is, until another new moon appea constitutes a month. The period which corresponds approximate to our month of February is called Powamuya.* In this month, t beginning of which sometimes overlaps with the last days of Janua the Powamu ceremony takes place. Whether the month derived name from the ceremony, or *vice versa*, I cannot say, but the inform tion thus far obtained on this point justifies the belief that the form alternative is the case. Following are the dates when the ceremon took place in the years observed:

	POWALAWU.	POWAMU.
In 1894	February 4	February 13–21
In 1895	Not recorded	February 3–11
In 1896	February 14	February 22 to March 2
In 1897	February 1	February 9–17
In 1898	January 23	February 2–10
In 1899	Not observed	
In 1900	Not observed	
In 1901	January 20	January 30 to February 7

4. POWALAWU, THE INTRODUCTORY CEREMONY.

About eight days prior to the beginning of the Powamu cerem proper an interesting one-day ceremony takes place, known as Po lawu. It is still an open question with the writer whether this p formance should not be treated as an independent ceremony rat than as a part of the Powamu celebration, and it may be found u further study that originally, at any rate, it was a distinct, indepe ent ceremony. But the facts that other nine-day celebrations preceded by a short ceremony,† that most of the participants Powalawu also take part in Powamu, that the same leaders officiat both ceremonies, and, especially, that a close relation seems to e between the two, justify its treatment for the present as a part of introductory to the Powamu ceremony.

Below are given the names and clan relations of the participa in the years 1896, 1898 and 1901. In the other years I failed record the names, but they were nearly the same:

*From "*powatani*," to put in proper shape, in order, or in proper condition, and *muya* month.

†This is usually called *kaholawu*, and generally takes place in the evening; sometimes, ever, as in the case of the Snake and Antelope fraternities, in the morning. The announcemei the next morning of the coming ceremony is called *tingapngwu*, or sometimes simply *chaai* (to cry out or announce).

1896.

1 Siima; chief Powamu priest, Honani (Badger) clan.
2 Massavestiwa; chief Katcina priest, Katcina clan.
3 Qŏmahoiniwa (Siima's brother); Honani (Badger) clan.
4 Koyongainiwa; Honani (Badger) clan.
5 Lomaashniwa; Tūwa (Sand) clan.
6 Qŏtcwuyaoma; Honani (Badger) clan.
7 Punñamŏniwa; Honani (Badger) clan.
8 Qŏyangŏtiwa; Honani (Badger) clan.
9 Wungwniima; Pakab (Reed) clan.
10 Mashaheptiwa; Honani (Badger) clan.
11 Massaveima; Tavo (Rabbit) and Piva (Tobacco) clan.
12 Mosahungwa; Karro (Parrot), Angwusha (Crow) and Katcina clan.

1898.

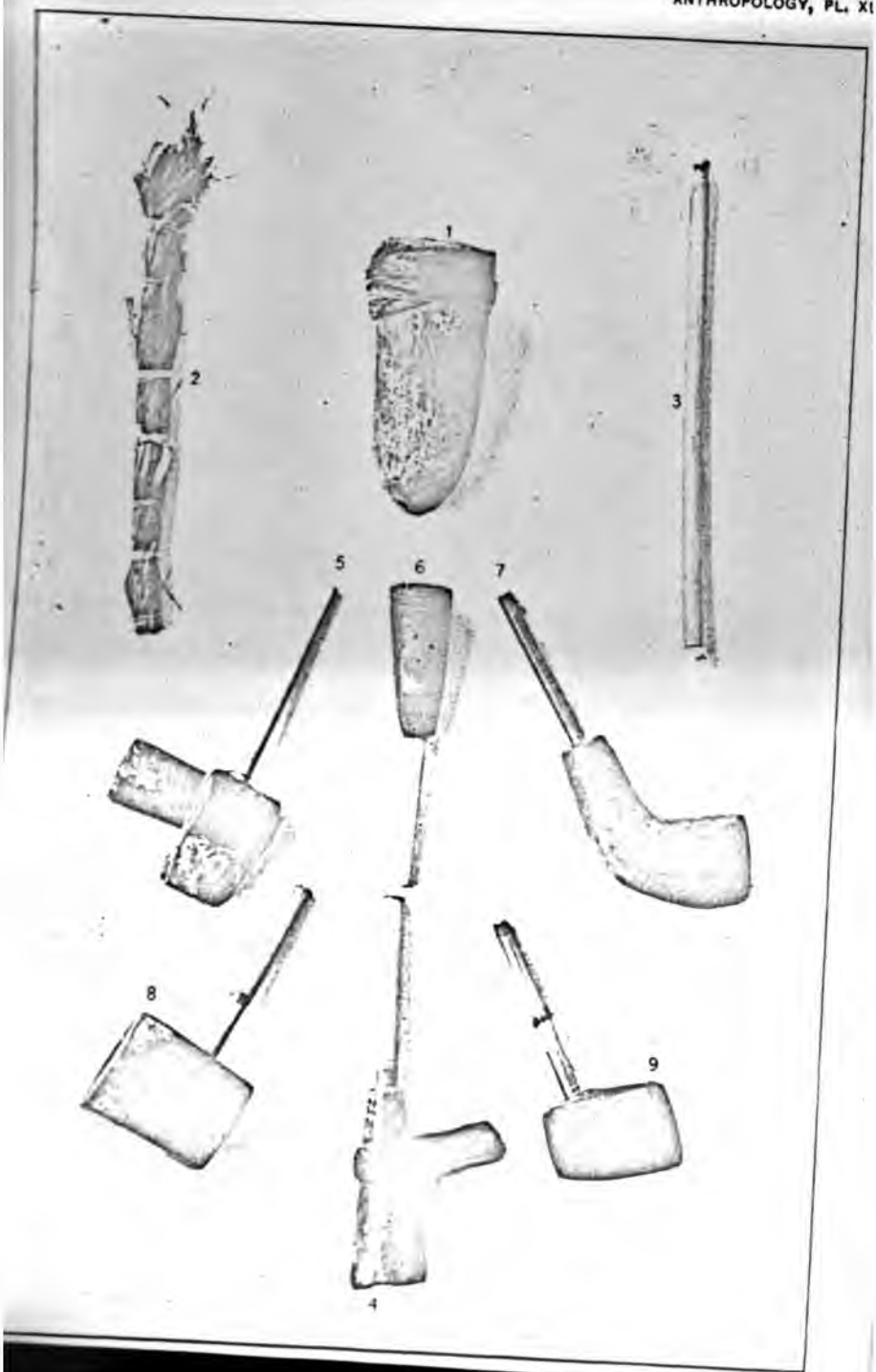
1 Qŏmahoiniwa; chief Powamu priest, Honani (Badger) clan.
2 Massavestiwa; chief Katcina priest, Katcina clan.
3 Kiwanhungwa; Pihkash (Young Corn Ear) clan.
4 Koyongainiwa; Honani (Badger) clan.
5 Lomaashniwa; Tūwa (Sand) clan.
6 Qŏtcwuyaoma; Honani (Badger) clan.
7 Qŏyawaima; Honani (Badger) clan.
8 Matswo; Honani (Badger) clan.
9 Massaveima; Tavo (Rabbit) and Piva (Tobacco) clan.
10 A small boy (name not recorded).

1901.

1 Qŏmahoiniwa; Honani (Badger) clan.
2 Koyongainiwa; Honani (Badger) clan.
3 Kashwahtiwa; Honani (Badger) clan.
4 Lomaashniwa; Tūwa (Sand) clan.
5 Massaveima; Tavo (Rabbit) and Piva (Tobacco) clan.
6 Mosahungwa; Karro (Parrot), Angwusha (Crow) and Katcina clan.
7 Shuyurztima; Pakab (Reed) clan.

At about sunrise of the day appointed for the Powamu ceremony, the men, having been notified by the Powamu priest on the preceding day, begin to assemble in the kiva. The leaders bring with them their boxes and bags with feathers, paints, roots, corn-meal, etc., and also some sticks for bahos*, various herbs, and other objects to be used in

*Sometimes the chief priest prepares the sticks for the bahos on the previous day, as they are usually crowded for time the next day.


1
2
3
4
5
6
7
8
9

PL. XL. PIPES, REED CIGARETTE AND FUSE.

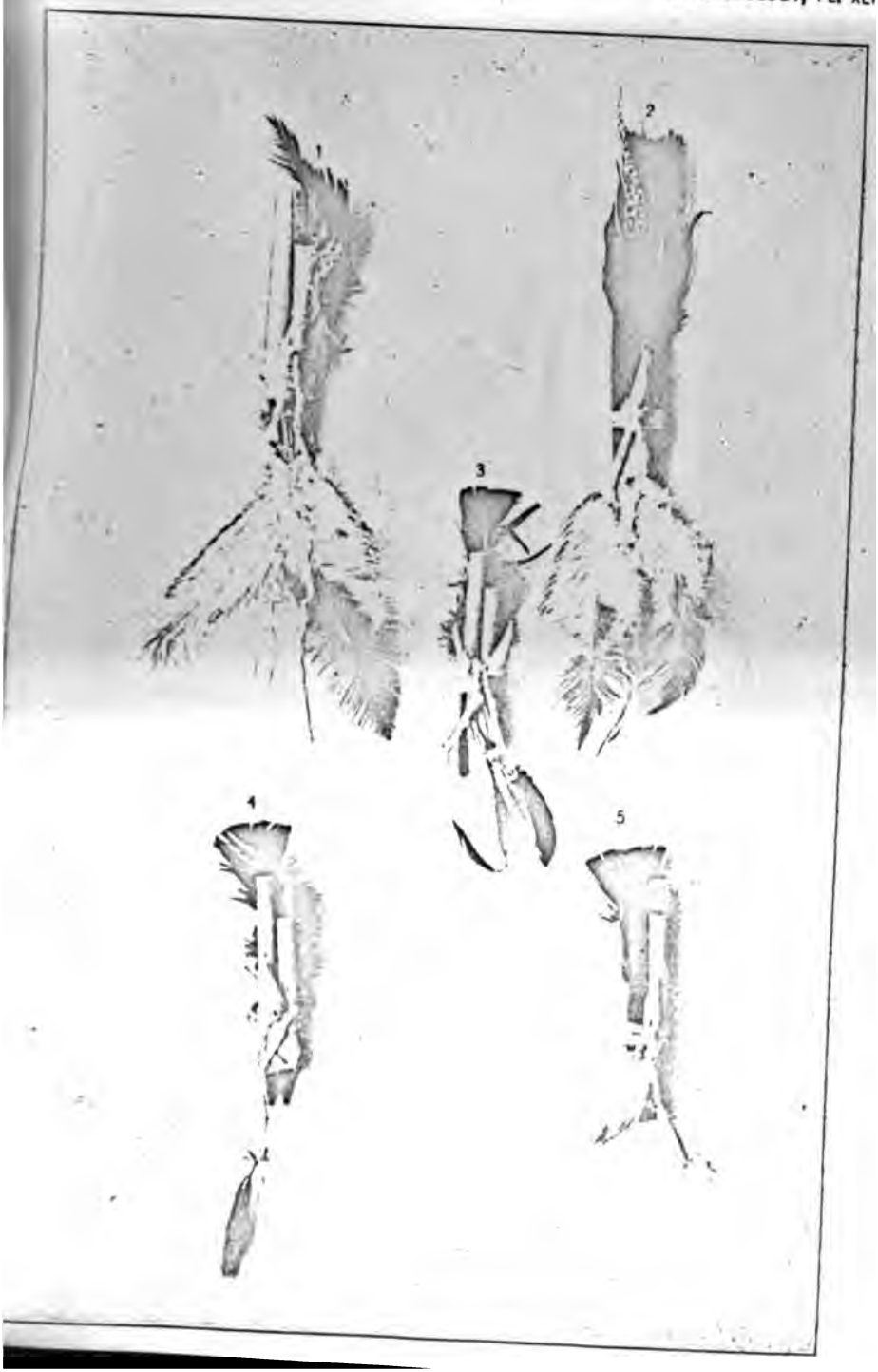
1. *Omawtapi* (cloud blower). Procured from Siima. Had been used him in many ceremonies.

2. *Kopichoki* (cedar bark fuse), used for lighting a reed cigarette; someti also used for other purposes.

3. *Chongotki* (reed cigarette). Used for smoking on to Katcinas, etc. T as well as the *kopichoki* was made by and obtained from the pipe-lighter Powamu ceremony.

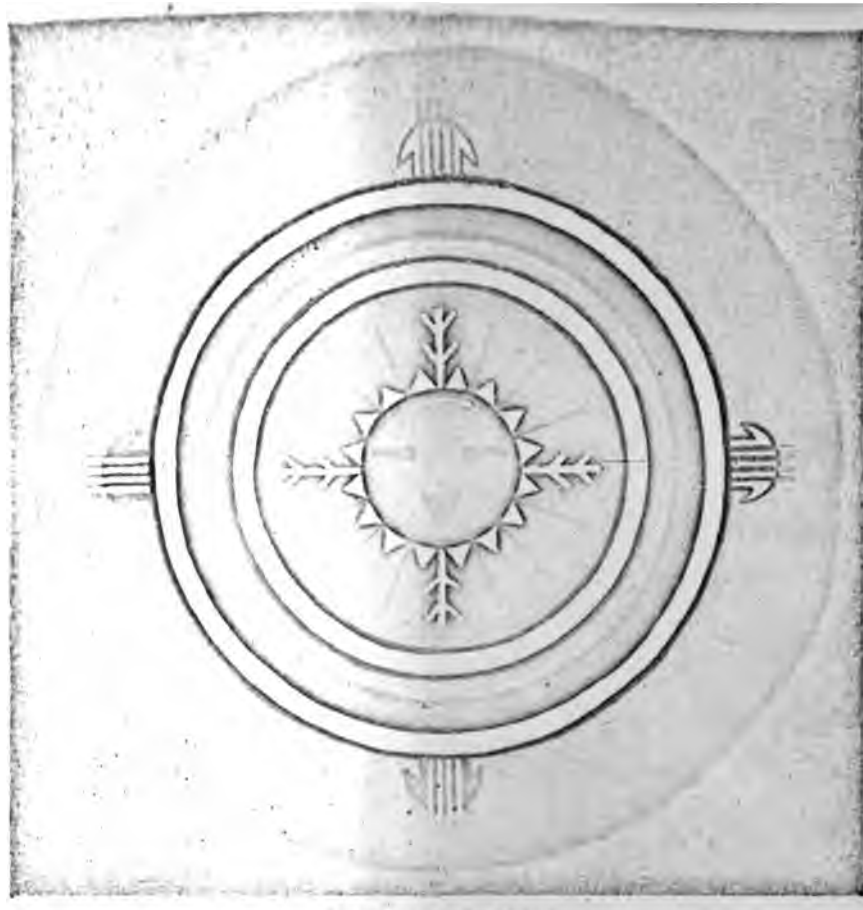
4. *Sakwachongo* (green pipe), made of a greenish stone and used in c monies only.

5 to 9. Various types of Hopi pipes used in ceremonies as well as for c monial smoking.


1
2
3
4
5

Pl. XLI. Bahos, Etc.

1. Sun baho as prepared by different fraternities.
2. Sun baho as prepared by the Kwan (Agave) fraternity.
3. Sun baho, same as No. 1, but with two corn husk packets.
4. Common double green baho, made by different fraternities.
5. Common double baho, one stick green, the other black, and from this fa
also called *naalöngwaho*. Made by members of the Powamu fraternity only.



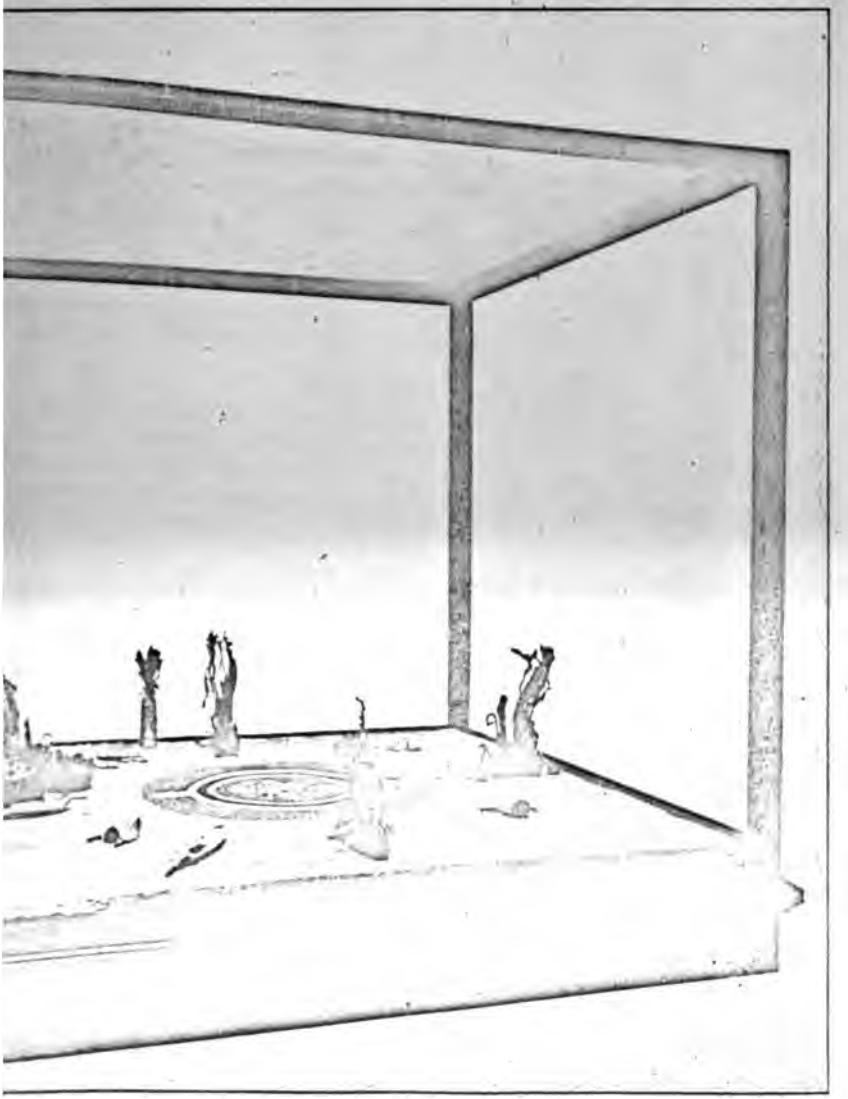
POWALAWU SAND MOSAIC.

PL. XLII. POWALAWU SAND MOSAIC.

Fully described and explained in the text of the paper. (See pages 75-76.)

the ceremony, and last but not least, a supply of pipes (see Pl. XL) and native tobacco (Nicotina attenuata Tow). Smoking is a very important feature in every Hopi ceremony. First the kiva is swept, a fire built and then some silent smoking is indulged in, every newcomer joining the smokers. The Powamu priest then retires to the northwest corner of the kiva, the place usually occupied by the chief priest in all Hopi ceremonies and begins making bahos or prayer sticks, in which he is assisted by the Katcina chief. These bahos consist of two sticks about four and one-half inches long and three-eighths to one-half an inch thick, one of which he paints entirely green, the other black; with the exception of a small notch at the upper end of the green stick, which is called the face (*taiwa*) of the baho and is painted light brown. These two sticks are tied together, and to the obverse side is fastened a small pouch made of corn husk containing some corn-meal mixed with honey. To this pouch is fastened a small feather of a *tokotska*, a buffalo or cow bird (Molothrus ater obscurus Gmel.) To the obverse side of the sticks are tied a small turkey feather, a sprig of *kuña* (Artemisia frigida) and a sprig of *maövi* (Guetteriza Euthamiæ). (See Pl. XLI.) The chiefs then make four other double bahos, which are essentially the same as the above, but are put into certain baho stands to be described presently, while the others are carried to the various kivas the next day. At about this time one of the men belonging to the Sand clan—generally Lomaashniwa—is sent after dry sand for the sand mosaic. He takes with him a little corn-meal and two *nakwakwosis*, which one of the two leaders has made. Arriving at the sand hill he holds the *nakwakwosis* and meal to his lips, whispers a silent prayer, deposits both on the sand hill and then fills his blanket with sand and takes it to the kiva. Here several men at once commence making the sand mosaic (see Pl. XLII), while others prepare the accessories to be placed around the mosaic. They first make the sun symbol in the center. The four circles represent the perihelion of the sun and are called "house of the sun," the yellow being with the Hopi the color of the north, the blue or green* of the west, the red of the south, the white of the east, and the black of the northeast or the above. For the southwest, representing the below, different colors are used, and in this instance below is probably represented by the groundwork or field of the mosaic itself. The four arrow-shaped projections on the four sides of the sand mosaic and the lines running through them, represent house blossoms (*kihut-sihuata*), here, of course, of the "houses of

*The Hopi call the various shades of blue and the darker or bluish shades of green *sakwawusta*. For the light "grass green" shades, however, they have another word, *mokingpu*.



POWALAWU ALTAR.

PL. XLIII. POWALAWU ALTAR.

EXPLANATION OF THE ALTAR.

1. Sun symbol with a quartz crystal in the center.
2. The rays of the sun.
3. The four world quarters, the yellow representing the north the west; the red, the south; the white, the east; the black, the abo field itself probably the below.
4. Not identified, probably thunderbolts.
5. Baho stands, with the following variations: The one on th contains a sprig of shiwahpi (Bigelovia Bigelovii) and a yellow singl The one on the west a sprig of howakpi (Artemisia filifolia) and a The one on the south a sprig of hunwi (Fallugia paradoxa) and a red one on the east a sprig of massishiwahpi (Bigelovia Bigelovii). The a distinction between this Bigelovia and that on the north side, the being smaller than the other.
6. Food balls, made of sweet corn-meal.
7. Reed tubes containing small oriole feathers.
8. Balls made of clay and painted black; to be offered t storm god.
9. Reed tubes containing small blue-bird feathers.
10. Corn husk with some corn-meal and a mouse.
11. Spear heads.
12. Medicine bowl and aspergill.
13. Tray with meal made of various seeds.
14. Tray with bahos (prayer sticks).
15. The Natsi (standard) of the Powamu fraternity.
16. Eagle wing bone whistle.
17. Tiponi, the palladium of the chief Powamu priest.

the sun."* A small quartz crystal, to which an eagle feather *pŭhtavi* (road) is attached, is placed in the center of the sun symbol. This is called the heart of the sun. The four white lines with branch-like projections, and the seven red lines emanating from the sun symbol proper, represent eagle feathers and bunches of red horsehair, both of which symbolize the "*tawa sowitsmi*" (sun beard) or the rays of the sun†.

The accessories to the sand mosaic consist of the following objects:

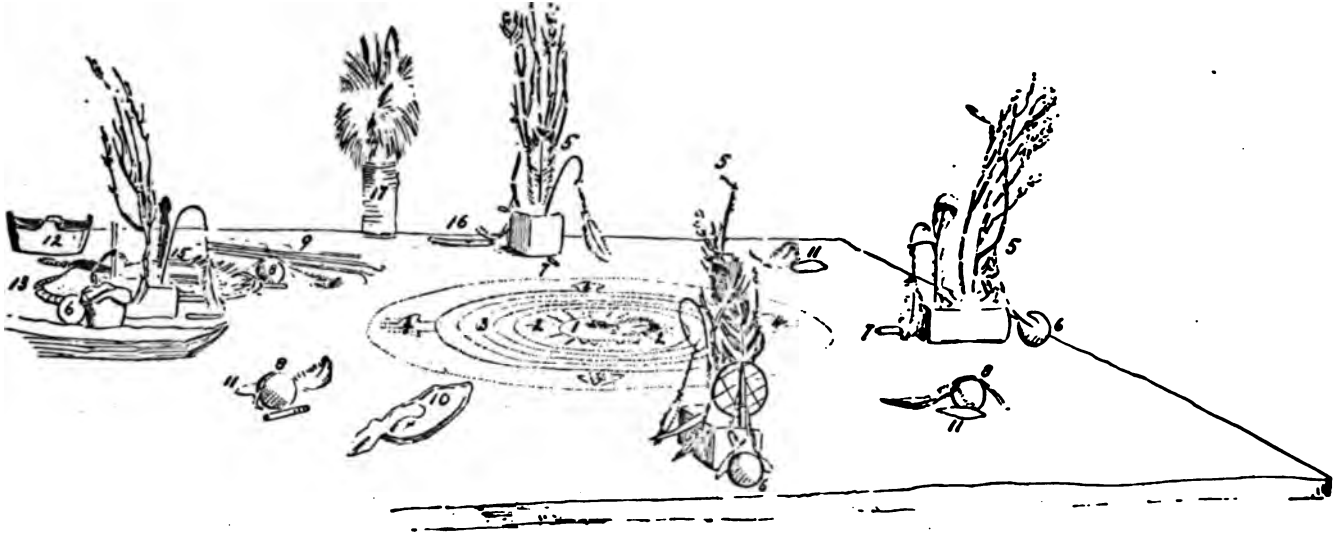
Nos. 1–4: Four baho-*tocktwas* (baho, or prayer stick "fields"). These consist of a clay stand two and one-half by two and one-half by five and three-quarters inches in size, painted black. In these are inserted at one end a small *ngölöshhoya* (crook) about five and one-half inches long, to which a turkey feather is fastened. The crook is in Hopi ceremoniology the symbol of life in its various stages. Next to this stands one of the four bahos, already described, representing corn, the main subsistence of the Hopi. These double bahos are sometimes called "*kaö*" (corn ears); and then a sprig of an herb to which four *qöqöpi*, chat (Icteria virens), feathers are tied. Sometimes *sikatsi* (fly-catcher) feathers are used instead. The herbs differ in the four stands. The one on the north side is a *shiwahpi* (Bigelovia bigelovii); the one on the west a *howakpi* (Artemisia filifolia), on the south a *humai* (Fallugia paradoxa) and on the east a *massi shiwahpi* (Bigelovia bigelovii‡). These four herbs, and especially the two varieties of *shiwahpi*, are used in making the wind-breaks in the fields, and their use here signifies a prayer or wish for protection of the plants and corn against the destructive sand storms for which these wind-breaks are made. Next to the herb is inserted an eagle feather, to which four *sikatsi* (fly-catcher) feathers are tied as a prayer for warm weather when the birds come. As the Hopi use the term *sikatsi* rather promiscuously

*The square on the sand mosaic shown on Pls. XXXVIII and XLVII is called *kihu* and the four parallel corn-meal lines made on the kiva or house walls in many ceremonies are designated by the same name. All Hopi houses are said to have imaginary *sihuata* (blossoms) and *ngayata* (roots) and on the eighth day of those Powamu celebrations, following an extended or complete Wowochim ceremony, the Powamu priest buries four bahos, one on each side of the village. He digs a hole on the outside and close to the foundation of four houses, standing on the outside of the village (one on the north, one on the west, one on the south and one on the east side), places a baho into the opening, leaning it against the foundation, and covers it up with earth. These four bahos are called the *ngayata* (roots) of the village or of the houses.

†In the large sun discs worn on the back by the flute players in the flute ceremony these two objects are used to represent the rays. Furthermore, in two ancient bowls in the collection of cream-colored pottery and on a gourd drum in this Museum the rays of the sun are pictured by figures which very clearly represent eagle feathers and by red lines, which by the Hopi are said to represent bunches of red horsehair.

‡The Hopi distinguish between the Bigelovia on the north side of the altar and the Bigelovia on the east side, claiming that the first, the *shiwahpi*, is a somewhat smaller plant than the latter, the *massi* (gray) *shiwahpi*.

EXPLANATIONS OF THE ALTAR.



POWALAWU ALTAR.

for different small birds with yellow and greenish feathers, such as the fly-catchers and certain kinds of warblers, it is very probable that feathers of any of these birds are used on this eagle feather. To the latter is also fastened a small netted wheel, the rim of which is made of a *cōūwi* (Atriplex canescens, Nutt) stick, the network being of yucca leaf fibers (Yucca augustifolio Pursh). To this wheel are tied four chat feathers*. The last object inserted in this baho stand is a short stick called *taka* baho (man baho), pointed at both ends and made of the stem of *duma* (Cleome integrifolia, Nutt) (C. serrulata Pursh). This stick is colored yellow in the stand on the north side, green on the west, red on the south and white on the east stand. To this stick is fastened a *yahpa* feather. Some uncertainty exists about the identity of this bird. Dr. Edgar A. Mearns in his "Ornithological vocabulary of the Moki Indians,"† mentions a "*yahpa*" and identifies it as Clark's nut-cracker (Nutcifraya Columbiana). But the feather in the original baho stand now on exhibition in this Museum is certainly not that of a nut-cracker, but is almost beyond doubt from a smaller bird, perhaps from the wing of a vermillion fly-catcher. This baho is always made by a *kalehtakmongwi* (warrior chief), now Koyongainiwa, and is said to represent a *kalehtaka* (warrior) standing at the end of the baho stand, keeping watch over and protecting the various objects on the baho stand. The various objects are prepared by different men. (See Pl. XLIII.)

Nos. 5–8. Four food balls, made of dough which is prepared from various kinds of native food (*lapoci*, *kwani*, *sahu*, *yöunga*, *muyaniki*, *pikamtosi*, piñon nuts, formerly also meat of buffalo, deer, antelope, etc.), and enough of *pikamtosi*, (pulverized *pikami*, a mush of sweet corn-meal), and water to give the dough the proper consistency. These are said to serve as food for the clouds when deposited outside of the village.

Nos. 9–12. Four clay balls, made of the same clay and painted with the same color as the baho stands. Over each ball is laid an eagle feather, *nakwakwosi*, which it was noticed on one occasion was made by Massavestiwa.

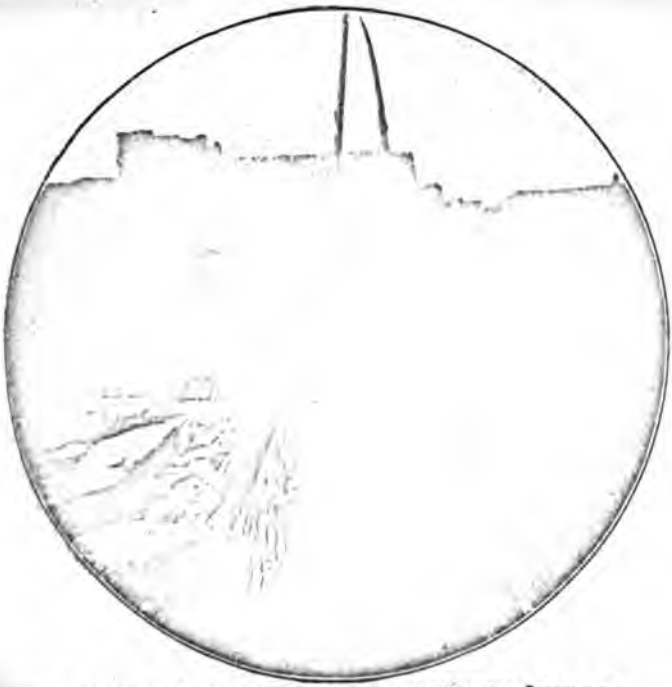
Nos. 13–16. Four flint spear points. These were brought in by Koyongainiwa, who represents Pōokong, the God of war and protection, in the Soyal ceremony.‡

*The Pōokong on the Oraibi snake altar has a similar wheel on his back and the *Qaqölmana* in the Oraibi *Qaqöl* ceremony shoot hand arrows at such wheels. In both cases the wheel is said to represent a shield. In this case, however, Qömahoiniwa asserts that it simply represents a wheel (*ngölla*) and the feather with the wheel also serves as a protection against the destructive sand storms. It is called *kukuhtsi* (sand storm shutter).

†Anthropologist, Vol. IX., No. 12.

‡The Oraibi Soyal Ceremony, Field Columbian Muse Anthropological Series, Vol. III, No. 1.

a



b

SCENES IN CONNECTION WITH THE POWALAWU CEREMONY.

PL. XLIV. SCENES IN CONNECTION WITH THE POWALAWU CEREMONY.

a. Priests singing around the Powalawu altar.

b. One of the priests blowing small blue-bird and fly-catcher feathers through the hatchway of the kiva during the Powalawu ceremony.

a. Priests singing around the Asvamedha sacrifice.
b. One of the priests blowing with both hand and by cadence beating through the hatchway of the Rāja during the Purushamedha ceremony.

No. 31. A *tötöeqpi*, a bone whistle, made of an eagle wing bone.

No. 32. A corn husk with parts of butterflies and pieces of different roots.

No. 33. A corn husk, containing the dessicated remains of a small mouse (*tamotco*) and a small quantity of corn-meal, made in the kiva from a corn ear that is nearly white and which was first slightly roasted at the fireplace.

At about noon the altar is finished and at once the men arrange themselves around it. (See Pl. XLIV*a*.) Usually the Hopi divest themselves of all clothing when participating in a kiva ceremony and loosen their hair. In this case they all keep on their clothes, but loosen their hair. Another unusual feature is that no one holds anything in the hand to beat time with—a rattle or eagle feather—as is usually the case. Later in the ceremony, however, the chief priest beats time with the aspergill, when not using it for asperging.

When all are seated, Massaveima, who usually acts as *Pipmongwi* (Tobacco chief), lights a pipe at the fireplace, hands it to the Powamu priest, and all then silently smoke, the pipe being handed from one to the other. As soon as all have smoked, the Powamu priest offers a short prayer and then

The First Five Songs are sung, in which singing all join and during which no performance of any kind, not even rattling or beating of time, takes place.

Sixth Song. The Powamu priest takes from the corn husk (No. 32) a piece, or maybe more, of root, crushes it between his teeth and drops it into the medicine bowl.*

Seventh Song. The Powamu priest throws the meal from the tray (No. 27) on the sand mosaic, a little at a time, at intervals of from four to six minutes, repeating this twelve times. The song treats of different kinds of seeds and is very long. The same words are repeated in every stanza with the exception of, I believe, two lines, which are different in every stanza.

Eighth Song. This is also of considerable length. The Powamu priest picks up the aspergill (No. 25) and stirs with it the contents of the medicine bowl, after which he sprinkles it, a little at a time, during the song, on the mosaic which is now covered with the meal. The pieces of root and butterflies are also dipped out of the bowl with the aspergill and thrown on the sand mosaic. This song treats of various birds and the different kinds of food that the Hopi use, and is probably a prayer for blessings upon these articles so essential to the Hopi.

*He says he used four different kinds: *totona, polina, hotana and homina*, none of which have been identified.

No. 31. A *tötöeqpi*, a bone whistle, made of an eagle wing bone.

No. 32. A corn husk with parts of butterflies and pieces of different roots.

No. 33. A corn husk, containing the dessicated remains of a small mouse (*tamotco*) and a small quantity of corn-meal, made in the kiva from a corn ear that is nearly white and which was first slightly roasted at the fireplace.

At about noon the altar is finished and at once the men arrange themselves around it. (See Pl. XLIV*a*.) Usually the Hopi divest themselves of all clothing when participating in a kiva ceremony and loosen their hair. In this case they all keep on their clothes, but loosen their hair. Another unusual feature is that no one holds anything in the hand to beat time with—a rattle or eagle feather—as is usually the case. Later in the ceremony, however, the chief priest beats time with the aspergill, when not using it for asperging.

When all are seated, Massaveima, who usually acts as *Pipmongwi* (Tobacco chief), lights a pipe at the fireplace, hands it to the Powamu priest, and all then silently smoke, the pipe being handed from one to the other. As soon as all have smoked, the Powamu priest offers a short prayer and then

The First Five Songs are sung, in which singing all join and during which no performance of any kind, not even rattling or beating of time, takes place.

Sixth Song. The Powamu priest takes from the corn husk (No. 32) a piece, or maybe more, of root, crushes it between his teeth and drops it into the medicine bowl.*

Seventh Song. The Powamu priest throws the meal from the tray (No. 27) on the sand mosaic, a little at a time, at intervals of from four to six minutes, repeating this twelve times. The song treats of different kinds of seeds and is very long. The same words are repeated in every stanza with the exception of, I believe, two lines, which are different in every stanza.

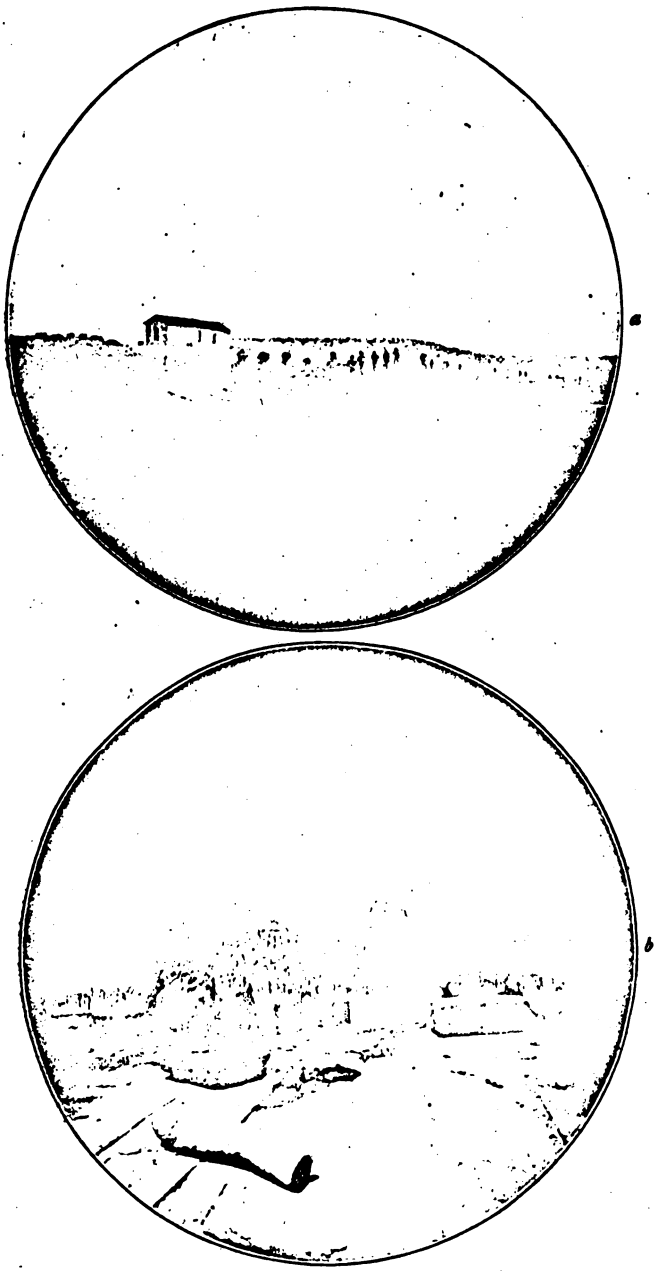
Eighth Song. This is also of considerable length. The Powamu priest picks up the aspergill (No. 25) and stirs with it the contents of the medicine bowl, after which he sprinkles it, a little at a time, during the song, on the mosaic which is now covered with the meal. The pieces of root and butterflies are also dipped out of the bowl with the aspergill and thrown on the sand mosaic. This song treats of various birds and the different kinds of food that the Hopi use, and is probably a prayer for blessings upon these articles so essential to the Hopi.

*He says he used four different kinds: *totona, polina, hosana and homina*, none of which have been identified.

Ninth Song. Koyongainiwa takes the bone whistle (No. 31) and the yellow reed tube (No. 5, obscured on the plate by a baho stand) from the north side of the altar, ascends the ladder about half way, so that his head is just emerging from the hatchway, and blows the yellow feathers and corn pollen from the tube through the hatchway towards the north, which he follows by a few short, sharp notes from the whistle. (See Pl. XLIV, *b*.) He then returns to the altar, replaces the reed tube and repeats the same performance in exactly the same manner with the yellow tubes on the west, south and east sides of the altar respectively, always blowing and whistling, however, in the corresponding direction. When he has concluded he hands the whistle to the Powamu priest, who has been moving the aspergill up and down to the time of the song.

Tenth Song. Koyongainiwa takes the black reed tube from the northwest side of the altar (No. 17, obscured on the plate by the medicine bowl), ascends the ladder as before, blows from it the bluebird feather and powdered specular iron through the hatchway towards the northwest. Returning, he does not put the tube in its former place, but deposits it at the outside end of the north baho stand. He then repeats the same performance with the other black tubes (Nos. 18, 19 and 20), blowing towards the southwest, southeast and northeast respectively. The tube from the southwest corner he deposits with the east, the southeast with the south and the northeast with the east baho stand, always near the outside end. He next takes the spear point from the northwest side of the altar (No. 13, obscured on the plate by the medicine bowl), puts a small pinch of specular iron on its point, ascends the ladder in the same manner as before, blows the powder toward the northwest, then licks some honey from the spear point which he had previously put on when he placed the points around the mosaic and ejects* it in the same direction. Returning to the altar, he replaces the spear point and then repeats the same performance with the remaining three points (Nos. 14, 15 and 16) towards the southwest, southeast and northeast, always replacing them to their respective places. When he is through the song ceases. One of the younger members is now sent as a messenger with the four clay balls (Nos. 9–12) and the *nakwakwosis* lying over them. He is told to run fast and to deposit the four balls at four different places, somewhere west and south of the village. As near as I could learn, he deposits them near or on trails

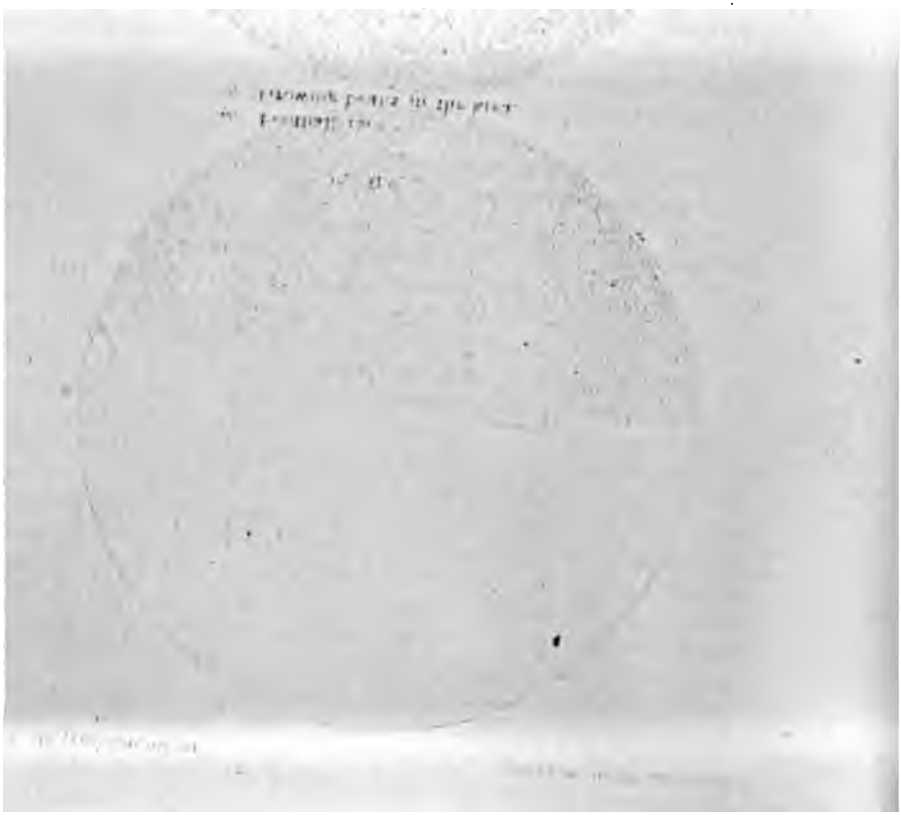
*This act, which occurs very frequently in Hopi ceremonies, is not an ejection of spittle. The tongue is pushed between the lips, then quickly withdrawn and the material on the tongue (honey, pieces of roots, herbs, etc.) is then forcibly blown out, mixed, of course, with a small quantity of saliva.



FOOTBALL RACE.—GROWING BEANS IN KIVA.

Pl. XLV.

a. Football race.
b. Growing beans in the kiva.



leading to the village. Such offerings are usually deposited on the four sides, north, west, south and east, of the village, but I have been told repeatedly that these balls and feathers were offerings to Hūkangwu, the God of the High Winds and Sand Storms, which the Hopi so much dread, because they destroy so much of their crop either by covering it with sand, by cutting it off as the sharp particles of sand are swept along the ground with great velocity, or by drying it up. These sand storms almost invariably come from the southwest and the west, the direction in which these offerings were deposited. I was also informed that the places where these offerings are deposited mark the shortest circuit of certain races which take place shortly after the Powamu ceremony is over. In these contests the racers* start on the west side of the mesa, run around the point of the mesas as close as possible and ascend on the east side. At the next race, a few days later, the circuit is larger, and it enlarges with each race, so that at last the whole distance described is from eight to ten miles, but does not, I was told, go inside of the places where those four black balls are deposited.† (See Pl. XLV, *a*.)

Eleventh Song. As soon as this messenger starts the eleventh song is commenced, during which nothing takes place, the chief priest only beating time with the aspergill.

Twelfth Song. At its conclusion four men take a little corn-meal from the baho tray and each then puts into his blanket one of the baho stands, the food ball and the two reed tubes, and takes them outside of the village; the one having the objects from the north side of the altar going to the north side of the village, the one with those from the west side going to the west side, etc. These four messengers were all different in 1896 and 1901, except Lomaashniwa. He took out the west side objects both in 1896 and 1898 and the east side objects in 1901. I followed him in 1896 to the west and in 1901 to the east side, and Moshohungwa in 1898 to the east side of the mesa. Arriving at a place a few hundred yards from the village and about one-third down the trail to the valley the messenger stopped, held

*The races all start on the west side of the village; the first from a place called Tūpchochmo; the second from a spring called LAnangva; the third from the same place but pointing in a different direction and for a larger circuit than the former; the fourth from a place called Tūtŭck-molmik-Puhpamik; the fifth from the same place but pointing in a different direction and for a wider circuit; the sixth from a place called Yuhtukiungwu; the seventh from Wuptowiungwu.

†The first ball is taken to Wuptowiungwu, a place west of the village from which the last of the oncoming races starts, the others starting at various places close by. The messenger first cleans the ground, lays down the ball, puts the *nakwakwosi* and corn-meal on it and then gives it a kick in the same manner in which the balls are kicked later in the foot races. He then proceeds to three different places southwest and south of the village, where he disposes of the three remaining balls and *nakwakwosis* in the same manner.

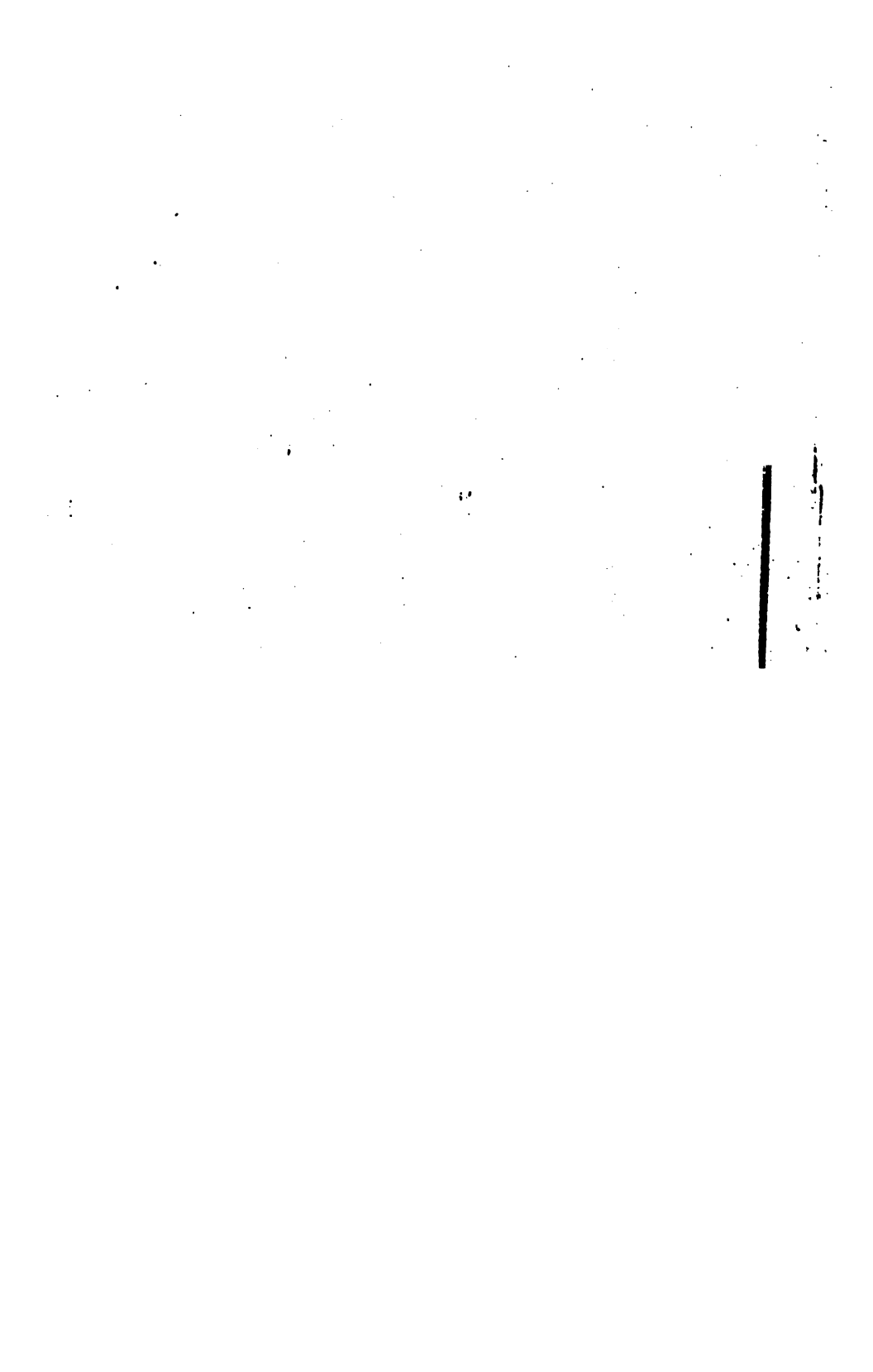
the corn-meal to his mouth, whispered a silent prayer and then sprinkled the meal in a line and laid the yellow tube at the end of the stand pointing towards the village. (See Pl. XLVI.) At the opposite end of the stand he placed first the food ball, and then, a few inches from the bowl, the black tube. A fifth messenger has at the same time been sent with the corn husk containing the corn-meal and the dead mouse (No. 33), with instructions to deposit it on some large ant-hill as a prayer offering to the ants that they would not destroy the crops of the Hopi. In 1901 the messenger went to an ant-hill close to the west side of the village, made a ring around the center of the hill with some of the corn-meal and threw the rest of the meal, the remains of the mouse, the *nakwakwosi* and the husk into the ring.

Returning to the kiva in about fifteen or twenty minutes the men were still singing, but I am unable to say how many songs they had sung while we were gone. I am inclined to believe, however, that it was the same song that they commenced when we left the kiva. When this song concludes all say, "*kwakwai*" (thanks !), whereupon a pipe is filled with native tobacco and lit by Massaveima at the fireplace. While he lights the pipe and smokes a few puffs, some one loosens the *nakwakwosi* from the crystal that is lying on the center of the sand mosaic, and all put the crystal between their lips and suck on it, saying that it makes their hearts strong. The pipe is then handed to the Powamu chief priest, who smokes, hands it to the Katcina chief, and then it makes the round, each one smoking a few minutes and all exchanging terms of clan relationship, such as: *Inaa, Itii* (my father, my child); *Iwawa, Itopko* (my elder brother, my younger brother), etc. When all have smoked, the pipe-lighter takes the pipe, cleans it and places it on the floor near the fireplace. The Powamu priest picks up the tray with bahos, sprinkles some of the meal from the same tray over them, holds the tray in front of him and prays over it. He then hands it to Messavestiwa (in 1901, Moshohungwa), who also prays over it and hands it to the Powamu priest, who places it on the banquette at the north end of the kiva. Some one, usually Lomaashniwa, now sweeps up the sand mosaic with the seed meal and *nakwakwosi* that has been loosened from the quartz crystal, puts it all into his blanket, carries it out and throws it on a pile about eight or ten yards south of the kiva. Food is meanwhile being brought to the kiva and all partake of a supper, after which they usually smoke and chat awhile and retire to their respective homes.

Pl. XLVI. Powalawu Priest Depositing Prayer Offerings.

One of the participants in the Powalawu ceremony depositing one of the baho bands, a food ball and the reed tubes outside of the village.

POVIALAWU PRIEST DEPOSITING PRAYER OFFERINGS.



5. INTERVAL BETWEEN POWALAWU AND POWAMU.

On the morning following the Powamu ceremony, the chief Powamu priest takes the bahos which were lying in a tray during the Powalawu ceremony, and over which he and the Katcina priest prayed at the conclusion of the ceremony, and distributes them in the different kivas. In each kiva he smokes a few minutes, leaves one baho, and then tells the people they may now plant beans in the kivas, which planting seems to symbolize the planting of the corn, beans, etc., etc., of the coming season. He expresses a prayer that these ceremonies may secure for them blessings, that no evil may befall their crops, that they may come up, have plenty of rain, grow well, that the corn may have plenty of ears, that the Hopi may be able to harvest the corn, put it into their houses and use it, etc. Qōmahoiniwa says that on this occasion he represents the *tokotska** (Molothrus ater obscurus—Gmel.), whose feathers, as already stated, are on the bahos. He now leaves the kivas, and so gives the signal for the planting in the kivas.

During this day, large bowls, tin pans, boxes and other vessels are brought into the various kivas and filled with earth brought for this purpose from a place east of the mesa. In the evening beans of all kinds are planted in these vessels, which are then placed on the floor and banquettes at the north end of the kiva. (See Pl. XLV*b*.) This planting of beans is continued on the three following evenings. After this a fire is kept up day and night in the kivas until the last day of the Powamu ceremony, when the beans are disposed of, as will be described later. No special ceremonies are connected with this bean planting. The chief Powamu priest and two other men, one of whom acts at the conclusion of the ceremony as Ā̆ototo, the other as Aholi Katcina, plant, in addition to the beans, a little corn in their respective kivas, the disposition of which will be described later.

The Katcina dances which have taken place in such great variety since the conclusion of the Soyal ceremony are suspended during the Powamu ceremony.

A peculiar custom observed during these days is the cutting of the hair of such children as have not yet been initiated into religious organizations. The hair of the boys is cut very short; over each ear, however, and over the forehead a lock is left; in the case of very small boys, only over the forehead. The girls only retain a small strip of hair around the forehead.

* When later this bird actually appears the Hopi say: "The *tokotska* has come, it is time to plant," and at once they begin to plant the earlier varieties of corn.

6. THE POWAMU PERFORMANCES IN THE KIVAS.

FIRST DAY.

At about sunrise the chief Powamu and the chief Katcina priest enter the Honani kiva, the first bringing with him the Powamu *natsi*, six ceremonial corn ears, a box with feathers, some corn-meal, etc. The *natsi* consists of four sticks about twenty inches long and about one-half inch thick, to each of which four small eagle *nakwakwosis* are fastened at different places, and three to four small eagle feathers to the upper end of the stick. One of the sticks is put into the grass mat that is lying on the kiva hatchway at the south end of this opening and a little corn-meal sprinkled around it. The other sticks and the other paraphernalia that the priest brings with him he places on the floor in the north end of the kiva. Usually the kiva is then swept and the two priests sit down near the fireplace, eat their breakfast and smoke awhile. The rest of the day is usually spent by them in getting wood for use in the kiva or in some work of a private nature. Even Siima, though old and feeble and notwithstanding the fact that it was cold, had to get a large part of the firewood himself. I have observed the same thing on other occasions where it seemed that reverence for the priest, if not respect for old age, would induce the younger members of the society to get the necessary firewood. When I asked the priests why they did not let or make the younger men get the wood, they usually replied: "*Ka nawakna*" (They won't do it). Especially is this the case when only a few men participate in the ceremony.

SECOND DAY. (The People's First Day.*)

Early in the morning the Powamu priest, after having put up the *natsi* at the Honani kiva and smoked awhile, goes into every kiva where beans are being planted, sits down at the fireplace, smokes a little while, offers a prayer or blessing with corn-meal over the beans and then, before leaving the kiva, announces that in seven days the women and girls will prepare food, that during the following night their (the Hopi's) friends, the Powamu Katcinas, will "*itamu tihtaptotani*" (watch or observe us)—which refers here to the dance of the Powamu Katcinas during the night of the eighth ceremonial day—and that on

*A peculiar custom prevails in Oraibi in connection with the numbering of the days of the Powamu ceremony, inasmuch as that the *sûmmu* (people) of the village have their own way of reckoning in which they are one day behind that of the numeration of the Powamu fraternity, and as both call their second day *first* day, their third day *second* day, the matter is very confusing. The following table will make the matter clear:

the eighth day they (the Hopi) will enjoy the food (feast). Returning to the Badger kiva he sits down at the fireplace and smokes, in which he is often joined by the Katcina priest. After having eaten their breakfast the two priests are seldom in the kiva during the remainder of the day. Generally they again go after wood. The night they spend in the kiva. It may here be remarked that they are expected to remain continent during and for four days after the ceremony. The objects, brought in the first day, generally remain on the floor, the same as on the previous day.

THIRD DAY. (Second Day of the People.)

The *natsi* is put up in the morning the same as on the two previous days. The objects brought in the first day still remain in the same position as they were then put down. Other paraphernalia is usually brought in on this day. On one occasion I noticed on the floor the mask of the Hahai-i Katcina and the Powamu priest was repairing the crow wings, to be attached to the sides of the mask. The Katcina, wearing this mask, appears on the morning of the last ceremonial day, as will be noted more fully at the proper place. The chief Powamu and Katcina priests are still the only men present on this day and even they are out during the greater part of the day, generally getting wood or doing work in their houses. The eating and sleeping is, of course, done in the kiva.

FOURTH DAY. (Third Day of the People.)

Nothing of importance transpires on this day. The putting up of the *natsi*, the appearance of the kiva, the men present and the work done, is essentially the same as on the previous three days. Considerable smoking is being done by the two priests whenever they are in the kiva. During these four days the two priests have eaten any kind of food, but during the following five days they only eat one meal late in the evening and then only unseasoned food and no meats.

Actual Number of Days.	As Numbered by the Powamu Fraternity.	As Numbered by the People.
First Day	*Shushkáhimuu*, once not anything.	
Second Day	*Shushtala* (first day)	*Shushkáhimuu*, once not anything.
Third Day	*Lóshtala* (second day)	*Shushtala* (first day).
Fourth Day	*Baylshtala* (third day)	*Lóshtala* (second day).
Fifth Day	*Nalöshtala* (fourth day)	*Baylshtala* (third day).
Sixth Day	*Shushtala* (first day)	*Nalöshtala* (fourth day).
Seventh Day	*Piktotoka* (piki making)	*Shushtala* (first day).
Eighth Day	*Totoka* (food providing)	*Piktotoka* (piki making).
Ninth Day	*Tikive* (dancing day)	*Totoka* (food providing).
Tenth Day		*Tikive* (dancing day).

To avoid confusion the actual numbering of the days is used throughout the paper.

FIFTH DAY. (Fourth Day of the People.) *Without the initiation ceremony.*

On this day the ceremonies begin in earnest. Other men besides the two chief priests come in, usually those that participated in the Powalawu ceremony and a few others. Early in the morning the Powamu priest has brought in the altar and its accessories and laid them on the floor in the north end of the kiva. The *natsi* is put up as usual. The two leaders now begin to fast, eating only one meal after sundown. All the others eat as usual, but no meat and no salted food.

One of the first things the Powamu priest does is to make four bahos to be placed on the sand ridge of the altar,* the Katcina priest at the same time making a number of *nakwakwosis*, one with a long yellow string (road) attached to it. When these are finished the two priests smoke over and then spit a little honey on them. Meanwhile the Powamu priest has sent one of the men, a member of the Sand clan, with a few *nakwakwosis* and some corn-meal after some sand for the altar ridge. Following this messenger, I found that he partly descended the trail leading into the valley southeast from the village. Coming to a large sand hill, he first laid down the *nakwakwosis*, then held the corn-meal to his lips, whispered a short prayer over it, sprinkled it on the feathers and then filled his blanket with sand and took it to the kiva, where he deposited it in the northeast corner on the floor. The two chief priests soon commence getting the altar paraphernalia in order, preparatory to the erection of the altar (pongya). Feathers are attached to certain parts of the altar, arms and legs are fastened to the fetishes, which bear very strongly the marks of long usage, and they are then dressed. The costume is very simple. A string of fringe† made of horses' manes is tied around their body. Besides this kilt several strands of beads, from which is suspended an abelone shell, are hung around the neck of Pōokong and Chowilawu. Strings of turquoise and red beads are fastened to the ears and small eagle feathers are fastened to the objects they wear on their heads. When the decorations of the fetishes have been completed, the sand ridge is made and the altar erected, first the reredos with the head-piece, then the fetishes, slabs, etc. Several of the men present usually assist in putting up the altar. Finally, the four bahos, which the Powamu priest has made

*These are the same as those made in the Powalawu ceremony, only a *qöqöpi* feather (chat, Ikteria virrus) is used instead of a *tokotska* feather.

†These horsehair kilts are called *tawahona* (sun-rays) and are always colored red. They are also used by various Katcinas and other personages.

in the morning, are put into the sand ridge, and corn-meal is sprinkled on it.

After the altar proper is finished, a short recess is generally taken, during which the two leaders smoke, being sometimes joined by others. Then the Powamu priest sprinkles some dry, fine sand in front of the altar, on which he arranges the medicine bowl, corn ear, etc., as seen on Pl. XXXVIII (Frontispiece). The Katcina priest, taking the *nakwakwosis* that he made in the morning and a large gourd vessel, goes to the spring after water. Upon his return, the Powamu priest takes the gourd, fills from it the medicine bowl and places the gourd in a corner in the north end of the kiva. In case new members are to be initiated into the Powamu fraternity, such initiation takes place on this day. But in order to avoid confusion in the description, the usual ceremony, as it takes place on this day in those years when no initiations are made, will be described first, and then the day's program will be given as it is carried out in case this is an initiation day. After the altar is finished there are usually a few hours of rest, during which on initiation days the sand mosaic and other preparations are made for the initiation.

When no initiations take place the men present smoke or sleep during this recess or are engaged in making dolls (*tihus*), bows and rattles, to be given to the children on the ninth day. At about half past three or four o'clock the men, usually only about five or six in number,* arrange themselves in a semicircle before the altar, the Powamu chief on the extreme west side and next to him the Katcina chief. The pipe-lighter at once hands the large cloud-blower (*omawtopi*) to the Powamu priest, who blows large clouds of smoke from it over the altar and into the medicine bowl, and then asperges, handing back the *omawtopi* to the pipe-lighter. All then take a little corn-meal in their right hand, the Powamu priest the aspergill, the Katcina priest a rattle, the next men also a rattle, and each one of the others an eagle wing feather. These objects are waved up and down in unison with the time of singing.

First Four Songs. Nothing special is done except asperging by the Powamu priest.

Fifth Song. The Powamu priest at once takes from a corn husk a pinch of *tallassi* (corn pollen), drops it from the north side into the

*The priests frequently complain about the fact that so few of the many members take active part in the ceremonies. They say that formerly this was not the case. The people in Oraibi are divided into a conservative and a liberal faction, and very few of the first take part in the Powamu ceremony because it is controlled by the other faction. For an explanation of this schism see "The Oraibi Soyal Ceremony," p. 9.

medicine bowl and then blows with an eagle wing bone whistle into the medicine bowl, which he follows with asperging. This he repeats at short intervals, carrying the corn pollen from the west, south, east, northeast, and southwest sides towards the medicine bowl. When he has finished the circuit he places the whistle into the corn husk containing the pollen, and then joins in the singing, beating time with the aspergill. Eight songs now follow, some in slow, others in quick time, the loudness of the rattling varying considerably. At the conclusion the Powamu chief says, "*Kwakwai*" (Thanks!), and all lay down the rattles and feathers with which they have accompanied the singing, sprinkling the meal which they hold in the hands with these objects on the latter.

The pipe-lighter has in the meanwhile lit the pipe and smoked from it a few puffs at the fireplace and now hands it to the Powamu priest, exchanging terms of relationship with him. The priest smokes a few minutes, blowing the smoke towards the altar, and especially towards the *tiponi* and medicine bowl, hands the pipe to the Katcina priest who also smokes a few puffs and then all the others smoke, always exchanging terms of relationship. In exchanging these terms the one who has received the pipe always smokes a little while and then speaks, first addressing the one who has handed him the pipe. The latter then immediately replies. These terms do not refer to blood, but to clan relationship, and a careful study of them in all the ceremonies would undoubtedly throw considerable light on the relation the various clans bear to each other. When all have smoked, the pipe is handed back again from one to the other, each one again smoking a few puffs. The Powamu chief who smokes last calls to the pipe-lighter, "*Pāo kwisto*" (Come get it). The latter gets the pipe, cleans it and places it on the floor near the fireplace. The Powamu and Katcina priests each now utter a short prayer, to which all respond by "*Anchaa*" ("So be it," or "All right"), whereupon all hold a little meal to their lips and sprinkle it from the six directions towards and on the altar, dropping the last pinch on the rattles and feathers which they had used for beating time. That ends the day's observances, as they occur in the absence of an initiation ceremony.

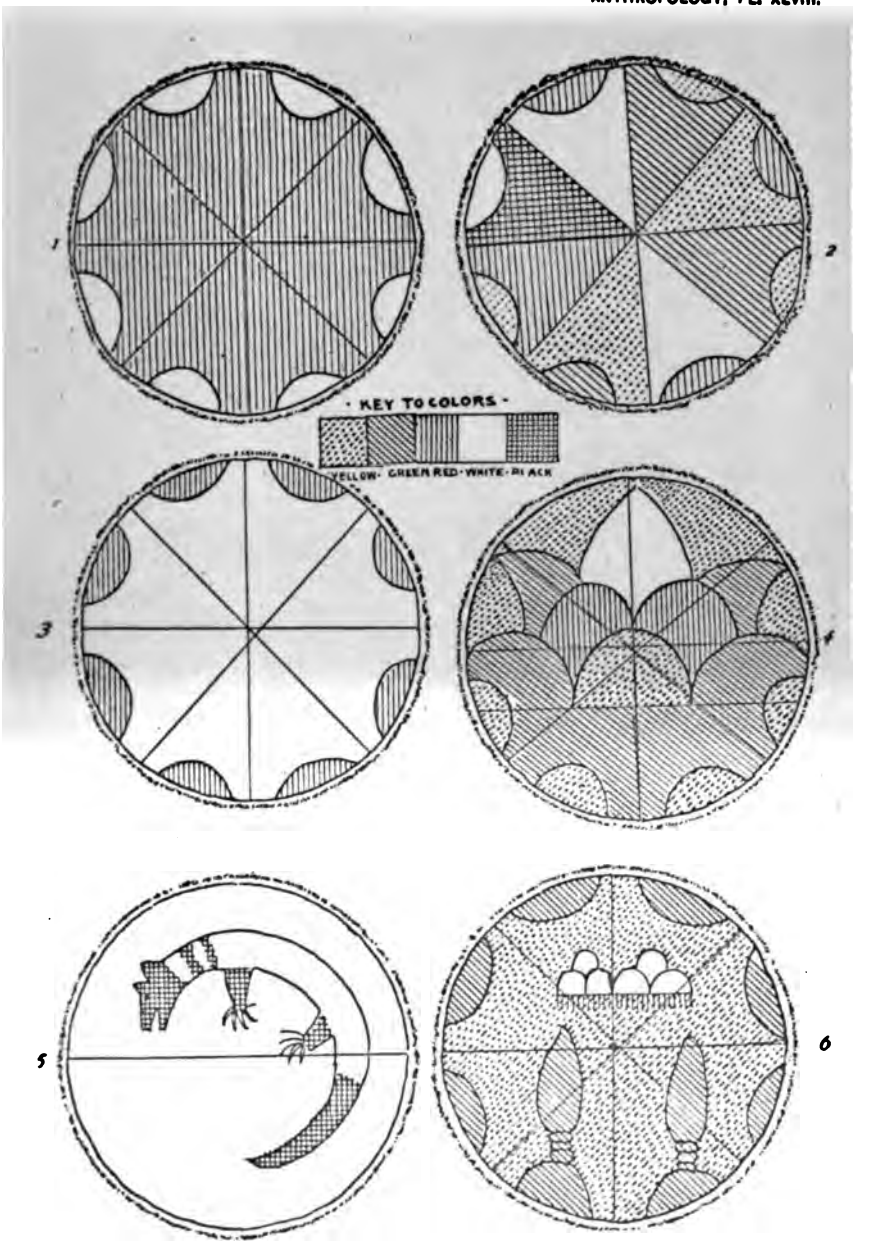
FIFTH DAY, WITH THE INITIATION CEREMONY.
(Fourth Day of the People.)

In the forenoon the altar is put up as usual, and as has already been described, but, in addition to this, a slab is placed on each side of the altar with a picture of the Ho-Katcina, and a peculiarly constructed lightning frame is put up in the northwest corner of the

Pl. XLVII. Powamu Sand Mosaic.

The square, made of four wide stripes, is called a *kiku* (house). Each stripe is called a *wona* (plank). Both ends of each plank are capped with a cloud symbol. On each cloud symbol are standing three turkey feather nakwakwosia. The large round figure in the center, as well as the four smaller ones in the four corners of the field, are said to represent squash blossoms, the colored dots over the whole field blossoms of herbs, grasses, etc.

This sand mosaic is made for Powamu initiations only, which do not take place every year.

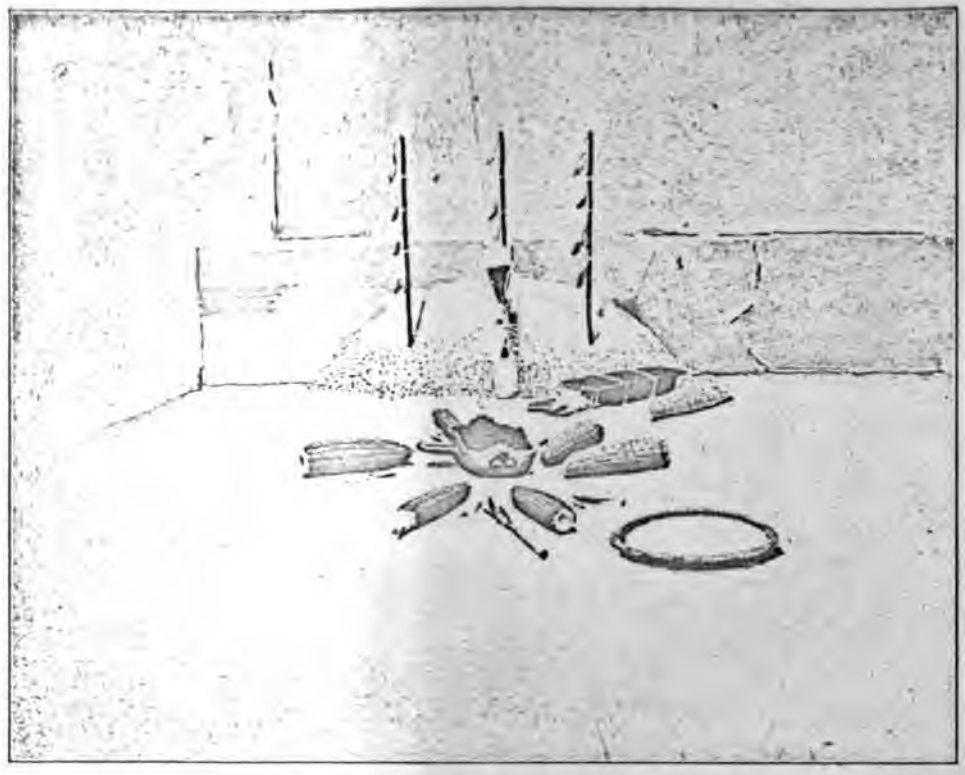


DISKS OF THE POTA.

Pl. LXVIII. Katcinas Qöqöntinumya.

a. Rattle Snake Katcina.

b. Cotukvnangwu (Thunder Deity) Katcina. The latter is seen in the act of shooting a lightning frame.



SMALL POWAMU ALTAR.

PL. XLIX. SMALL POWAMU ALTAR.

The three sticks in the sand ridge, as well as the objects in front of it, are taken temporarily from the large altar (see frontispiece) and are there described.

TIHU OF THE CHOWILAWU KATCINA.

PL. L. TIHU OF THE CHOWILAWU KATCINA.

The costume and decoration of the Chowilawu are fully described in the text of the paper. As this Katcina never appears in public it was very difficult to get a tihu of the Katcina made, and the maker has been severely censured for it by the priests.

kiva (see Pl. XXXVIII). But the most important variation is a sand mosaic, as shown on Pl. XLVII. This mosaic is made during the day by various members of the society, under the general direction of the Powamu chief. Other paraphernalia to be used in the evening ceremony are also prepared, chief among which is the mask to be worn by the Chowilawu Katcina and a peculiar object called the *pota*.* This consists of round discs, each of which is made of two sticks bent into a semicircle and over which is stretched a piece of *owa*, a native material resembling canvas. These discs are sewn together in the middle in such a manner that they can be opened and closed like a book, the segments or semicircles forming the leaves. Upon opening the *pota* at different places, different drawings are represented which cover the two pages presented (see Pl. XLVIII). A strip of rabbit skin is tied to each disc.

Many *nakwakwosis* are also made during the day by different men to be tied to the hair of the candidates during the ceremony. At about three o'clock in the afternoon the chief Powamu priest erects a small altar in the southwest corner of the deeper part of the kiva,† just west of the ladder.‡ This altar is figured and explained on Pl. XLIX. While this altar is being built and the mosaic finished, the man who is to act as Chowilawu Katcina begins to get ready. Retiring to the southeast corner of the kiva, he daubs his body with white kaolin with the exception of the forearms, the lower part of the legs, the upper lips, the forehead, a spot on the back and a spot just below the sternum, all of which is painted black. He then puts on a new white breech cloth, a kilt made of red horsehair, and an old green leather belt. From the latter is suspended on the back of the man a grayish fox skin (*lâtay pŏkaat*), the tail of which reaches to the ground. Having finished, he takes his mask under his blanket and leaves the kiva. (For a *tihu* of the Chowilawu see Pl. L.)

While these preparations are going on several women,§ also

---

*This name is also given to the basket plaques or trays made in the villages of the second mesa, those made in Oraibi being called *yungñapu*.

†In 1897 and 1901 Qömahoiniwa, who had succeeded his brother Silima, erected this altar on the elevated portion of the kiva.

‡In nearly all the Hopi kivas the part south of the ladder, which comprises about one-third of the entire floor space, is raised about one foot above the other part of the floor. In the latter or deeper portion a banquette from twelve to fourteen inches high and equally wide runs along the two sides and the north end. Near the south side is the fireplace.

§In almost all Hopi men's ceremonies certain women, and in all women's ceremonies a few men, participate. In one Powamu ceremony one was the wife of the chief Soyal priest, the other the wife of Lomaashniwa and the mother of the Katcina priest Massavestiwa. The relationship of the others was not ascertained. Pungñamönsi (Honani clan), sister of the village chief and of the chief Soyal priest, was also present in several years on this occasion.

members of the Powamu fraternity, enter the kiva, each one carrying a small tray with corn-meal; the *kekelhoyamu* (candidates) now begin to arrive. They are mostly children between the ages of five and ten years, a few, perhaps, younger, several somewhat older. On one occasion, however, I noticed an elderly man, Nasingainiwa, among the number, who was initiated in exactly the same manner as the others.* Each candidate, accompanied by some man who may be of any clan but not a relative, is first taken to the small altar, towards which he throws a pinch of corn-meal; after throwing also some meal towards the large altar, he is seated in the east part of the kiva. The boys sit on the banquette, the girls in front of them on the kiva floor. Those who have brought them in seat themselves on the floor of the raised or spectators' portion of the kiva, the women on the west banquette. The latter and all the candidates are then given a white corn ear by the older members, which they call *ingun* (my mother). Some of them carry it themselves when they enter. In 1895 there were thirty-eight or forty candidates, in 1897 about thirty and in 1901 twenty-seven or twenty-eight.

At about six o'clock in the evening several of the older priests arrange themselves around a small altar. A pipe is first lit at the fireplace by the pipe-lighter and handed to the Powamu priest. All around the altar smoke. When they have finished, the pipe is handed back to the pipe-lighter and after the Powamu priest has uttered a short prayer, which is responded to by the others, the singing commences.

First Song. Neither this nor the succeeding four songs are ever accompanied by rattling. The Powamu priest takes up the shell fragment from the north side of the medicine bowl and drops it into the bowl. A few minutes later he does the same with the one from the west side and so on until all six pieces have been transferred to the bowl.

Second Song. The Powamu priest keeps stirring the liquid in the medicine bowl with the aspergill during the entire song and finally asperges towards the altar and about himself.

Third Song. The above named priest beats time with the aspergill and asperges.

Fourth Song. Same as previous.

---

*The only difference was that he was invited to remain after the ceremony was over and join the leaders in partaking of the supper which they ate in the kiva at a late hour. When asked for an explanation of this exception, the Powamu priest told me that the conservative faction lacked the necessary number of men who had the authority to act as leaders at Katcina dances and to sprinkle the Katcinas with corn-meal at the dances. In order to get this authority Nasingainiwa underwent the initiation.

Fifth Song. At a signal from the Powamu priest all present tie a small eagle feather *nakwakwosi* to the hair on top of their heads and to the heads of the novitiates.* When the song ceases the Powamu priest also fastens a *nakwakwosi* to his hair.

Sixth Song. The songs are from now on accompanied by two rattles and at the conclusion of each the Powamu chief asperges.

Seventh Song, (very long). At its conclusion the men around the altar again smoke and then also the men sitting on the elevated portion of the kiva, when a short prayer is uttered by the Powamu priest. A pinch of corn-meal is handed from the altar to every one present, except the novitiates, and then follows a short recess during which all who had occupied the elevated portion of the kiva go out. Among them is the man who is to act as the Chowilawu Katcina, and who has been sitting in the extreme southeast corner wrapped up in his blanket and concealed by the other men during this part of the ceremony. The novitiates are not supposed to know that the Chowilawu Katcina, which they are to see later in the evening, is a Hopi, and hence great care is taken to keep his identity concealed. No fire is allowed in the kiva before this recess and when I on one occasion had lit a candle I was asked to extinguish it, as the novitiates were not to see what was going on. While the other men return to the kiva immediately, the Chowilawu man runs to a place east of the village, puts on his mask and waits until he is fetched, as will be related presently.

During the recess the Powamu priest dons his ceremonial kilt, takes the medicine bowl, aspergill and a baho and mounts the banquette, standing close to the small altar. Next to him stands Koyongainiwa holding a pinch of corn-meal in his hand. Next to Koyongainiwa stand two old women (Singössi, Badger clan, the wife of the Soyal priest, and Sikahoinöma, Katcina clan, the wife of Lomaashniwa) and usually two or three younger women and girls dressed in the white ceremonial blanket (*atöe*) and holding a tray with corn-meal. The Katcina priest also having put on his ceremonial kilt (*pitkuna*) and sash (*möchapngönkwawa*), takes from the small altar one of the *natsi* sticks and a tray with meal, on which are also lying a few *nakwakwosis*. He holds the tray with both hands, the stick in his left hand and takes a position west of the fireplace, his face towards the north. Having first said in a low tone: "*Nu yuk hopo Ki'shiwuu ao it i wūvayu wangwaini.*" (From there, east, at Ki'shiwuu do I call my

*One or more feathers worn in the hair in ceremonies are called *nakwaita*; "*nakwa*" from "*nawakwa*," means want, wish, would like to, desire, etc.

ancestors.) He sings out in a very loud voice the following words: "*Yahaho, hopok Ki'shiwuu* pāoni, yapik nu ung nawakna.*" (You that live at, or you from Ki'shiwuu, come here; just here I want you.) He then turns his face to the west, then to the south and then to the east, each time repeating these words in the same manner, whereupon he rushes up the ladder, being followed by all except the novitiates and the men and women standing on the banquette. The latter keep up a low humming song during which the Powamu priest sprinkles water on the mosaic at short intervals. One of the women, Singössi, holds the Powamu *tiponi*; Sikahoinöma, the Katcina *tiponi*; the other women, corn ears. All await the return of the men.

Following the men who left the kiva with the Katcina chief (1901), I found that they ran along various streets to the east side of the village, where the Chowilawu Katcina, having quickly put on the mask and other paraphernalia, joined them and then all returned to the kiva. All were constantly shouting as they ran through the village. The whole interval only lasted a few minutes. The men at once reënter the kiva, seating themselves on the elevated portion. They are followed by the Katcina chief, who is sprinkled with water and corn-meal by the men and women on the banquette and then takes a position on the west side of the sand mosaic. Immediately the Chowilawu Katcina also enters, goes to the north side of the sand mosaic and commences a curious jumping dance on the mosaic, following more especially, although by no means only, the edge of the mosaic; his object being, it seems, to jump as often as possible on the small piles of cornmeal. He dances around the mosaic in a sinistral circuit four times, constantly waving the *pota* in such a manner that the different segments or leaves would open and close at different places (see Pl. LI). During this dance the men and women on the banquette constantly sprinkle the Katcina with water and corn-meal and wave the *tiponis* and other objects toward him.† The men on the spectators' portion shout and holloa almost constantly during the performance. At its conclusion both the Powamu and Katcina priests hand the Katcina a baho and some corn-meal. The last two then leave‡ the kiva, being asperged from the medicine bowl and sprinkled

*Ki'shiwuu is a place probably about sixty miles northeast from Oraibi and from there came certain Hopi clans, among them the Honani and perhaps the Katcina. The Powamu cult and various Katcinas are claimed to have been brought from there and for every Powamu and Niman ceremony messengers are sent to Ki'shiwuu for pine branches to be used in the ceremony.

†In the 1895 ceremony the old Powamu priest Siima remained on the banquette and sprinkled the water. In 1897 Qömahoiniwa handed the medicine bowl to Koyongainiwa, while he himself stood beside the Katcina chief.

‡In 1895 the Katcina left the kiva before, in 1897 and 1901 after, the Katcina priest.

PL. LI. THE CHOWILAWU KATCINA DANCING.

The Katcina is represented as dancing on the sand mosaic and throwing open and shutting the segments or leaves of the *pota* in front of the candidates to be initiated into the Powamu fraternity.

THE CHOWILAWU KATCINA DANCING.

with corn-meal by all from the banquette as well as from the elevated portion of the kiva. The men from the spectators' portion again rush after them with a great deal of noise, running to the same place east of the village as before, from where the Chowilawu runs to a place northeast of the village to deposit the prayèr offerings, the Katcina priest and the men returning to the kiva. Those on the banquette remain and are singing until the Katcina chief returns. The Powamu priest, who, as stated before, had left the banquette in 1897, had again taken his place at the medicine bowl immediately after the men had left the kiva. When the Katcina chief returns the singing stops, all say "thanks," and he places the *natsi* stick on the large meal tray on the small altar, divests himself of his kilt, takes his *tiponi* to the large altar and somewhat later sweeps up the sand mosaic, depositing the sand a few yards south of the kiva.*

The Powamu chief in the meanwhile replaces the altar paraphernalia from the small to the large altar, and then addresses a short speech to the newly initiated members, the contents of which is essentially as follows: "You have now seen these things here; you are not to reveal them to anybody when you now go home; even if your own father or mother should ask you, you must not tell them anything; if they ask you about the Chowilawu, tell them there was no fire in the kiva and you could not see him; you will, later, sprinkle the Katcinas with corn-meal when they dance; you will sometimes not eat any salt or salted food; if you reveal any of these things the Katcinas will punish you." Koyongainiwa then also says a few words, repeating in substance what the Powamu chief has said and then the new members are taken home. It is now usually about 8 o'clock P. M. The man who has acted the part of Chowilawu returns, carrying the Katcina costume under his blanket; several of the leaders smoke; many dishes of food are brought in and the leaders partake of a hearty supper, after which they soon retire for the night in the kiva. The usual evening ceremony is of course suspended on initiation days.

Those who have gone through this initiation have in the first place become members of the Powamu fraternity, and as such the boys and men are entitled to be present at the ceremonies and learn all the secrets of that order. They may, furthermore, act as Katcinas and later as fathers ("*naamu*") of the Katcinas, *i. e.*, as leaders of the Katcina dances who lead the Katcinas to the plaza, prompt them in their songs, and, above all, sprinkle them with corn-meal and give them prayer offerings at the dances. The girls, and women, may put up

*In 1897 this was done by Koyongainiwa, his son Nahutiwa and Lomaashoiwa in 1901.

the hair whorls of the Powamu Katcin-*manas* (see Pl. LXXIII, *b*) for the dance of the Powamu Katcinas (which will be described later on), sprinkle the Katcinas with corn-meal at the Katcina dances, etc., and participate in the Powamu ceremonies whenever and wherever the presence of women is proper and necessary.

SIXTH DAY. (Fifth Day of the People.)

In the morning the *natsi* is put up and the usual ceremony performed. During the day the men work on the *tihus*, bows and rattles to be given to the children on the last day. In the evening the same ceremony takes place as in the morning. On one occasion, however, this difference was observed, that in the morning the cloud-blower was used at the conclusion, in the evening at the beginning of the ceremony.

In those years in which new members have been initiated into the Powamu fraternity on the preceding day, the initiation of new members into the Katcina order takes place on this day. On those occasions the proceedings of this day are as follows: Early in the morning the same ceremony is held in the Honani kiva as on the previous mornings. When that is over preparations are at once commenced for the ceremony mentioned.

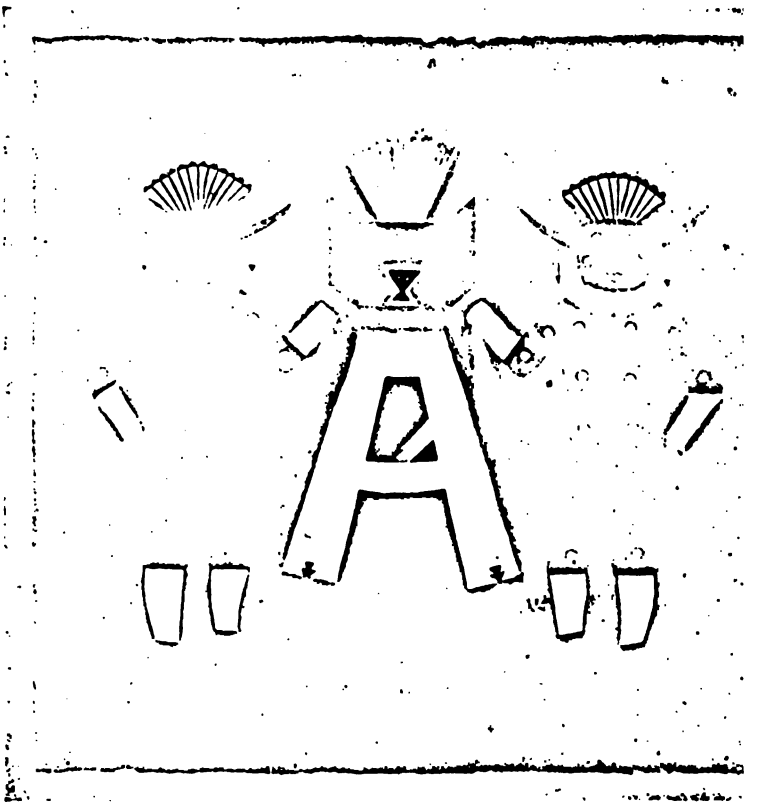
THE KATCIN-YUNGNI. ("Katcina Going in" or "Assembling.")

This important ceremony always takes place in the Marau kiva, the only kiva in Oraibi that belongs exclusively to the women. In the morning the Powamu priest puts up at the south end of the hatchway of this kiva a *natsi*, consisting of an entire yucca plant, the leaves of which are about ten inches long. This is inserted into a cone-shaped pedestal or stand made of clay and a number of eagle feather *nakwakwosis* are fastened to the leaves. At about ten o'clock several men of the Honani kiva commence to make a sand mosaic on the floor of the Marau kiva north of the fireplace. These men are not always the same in the different years, but Koyongainiwa and Lomaashniwa are usually the leaders in it. They first sift a layer of common yellow sand on the floor, three-quarters to one inch thick. This is thinly covered with a layer of light brown ochre which is found not far from Oraibi. On this field are then reproduced three figures: two representing the Ho, one (in the center) the Hahai-i or Angwushnacomtaka Katcina (see Pl. LII). The first two are represented as holding a whip or switch of yucca leaves in each hand, with which this Katcina flogs the children in the initiation ceremony that soon follows

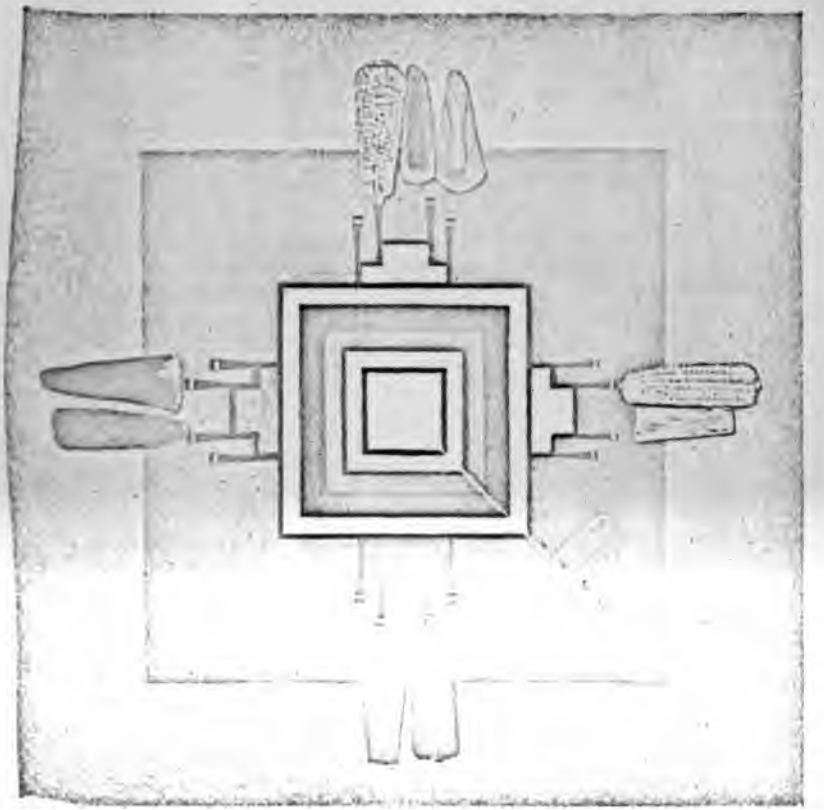
Pl. LII. Katcina Initiation Sand Mosaic (Large).

The two black figures represent the Ho Katcina that flogs the children. Each one holds in one hand a switch of yucca leaves. The objects on the head and those suspended from the horns represent eagle tail feathers.

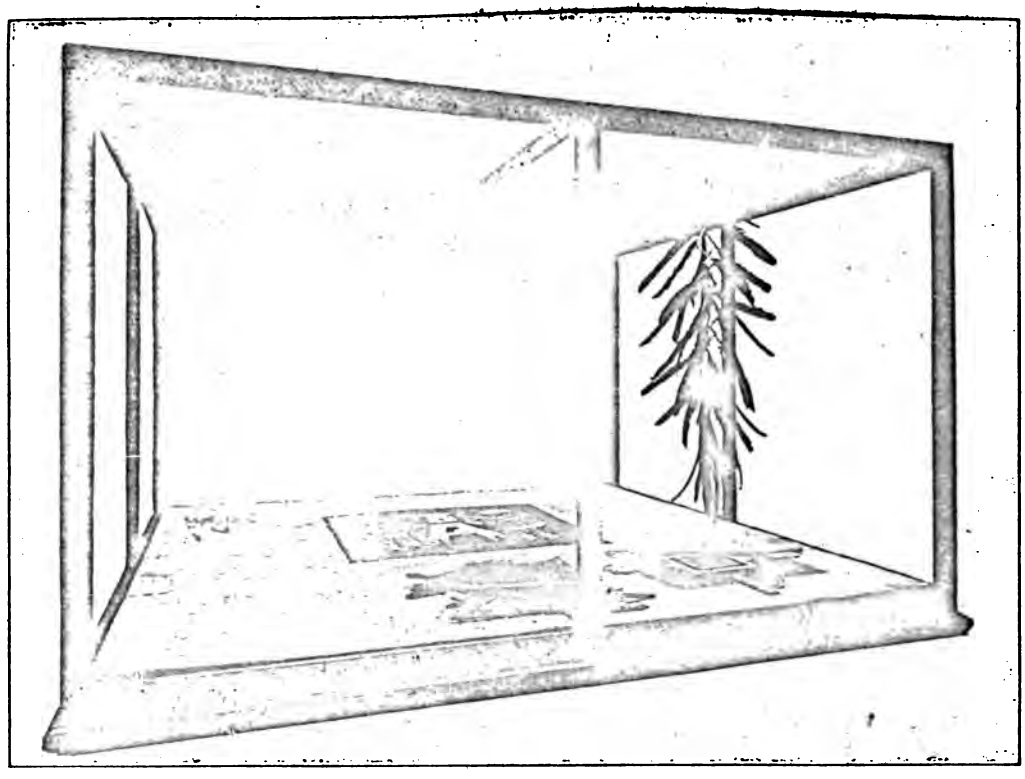
The center figure represents the Hahai-i or Angwushnacomtaka Katcina who holds a bunch of switches of which he hands new ones to the Ho Katcinas as theirs are worn out in flogging the children. The object on the head represents a bunch of small eagle feathers. The spots on the sand field represent blossoms of herbs, grasses, etc.



KATCINA INITIATION SAND MOSAIC (LARGE).



KATCINA INITIATION SAND MOSAIC (SMALL).



KATCINA INITIATION ALTAR.

THE CHOWILAWU KATCINA DANCING.

(see Pl. LXIII). The Hahai-i is represented as holding a supply of these whips in his arms, which are being handed to the Ho Katcinas whenever those used by the latter are being worn out. The dots of different colors on the mosaic represent blossoms of vegetables, herbs, vines and grasses used by the Hopi. The mosaic is about three and one-half feet square.

In the afternoon the Powamu priest makes a smaller sand mosaic called the *sipapu* at the southeast corner of the larger one. (See Pl. LIII.) It consists of a square about two inches in diameter around which are drawn four borders, each about one inch wide. The first is yellow, the color of the north; the second green or blue, the color of the west; the third red, the color of the south; the fourth white the color of the east. These lines are separated by black lines, the color of above. On the four sides of this square are drawn terraced cloud symbols, a yellow one on the north, a green one on the west, red on the south and white on the east side. From each of these are several black lines which represent turkey feather *nakwakwosis.** On the north side of this mosaic are placed a yellow corn ear and two light brown celts, one six, the other eight inches long and both about two inches wide at the wider end and bluntly pointed at the other end; at the west side a bluish-black corn ear with a celt of a similar color, the latter being about nine inches long, the width and shape being about the same as the other two; on the south side a red corn ear and a red celt, the latter being thirteen inches long at the wider and about one inch at the narrower end; on the east side a white corn ear and a celt of the same color as those on the north side,† about ten inches long and two and a half inches wide at the wide end, tapering to a point at the other end. Above this small mosaic is suspended from the roof of the kiva a string with old white beads (*pokrab-tokwabi*) and a string with one hundred and four old eagle wing feathers. To the lower end of the first named string is fastened a small quartz crystal (*ruhpi*). (See Pl. LIV.)

While these preparations are being made several men paint and dress up four boys who are to act in the ceremony as Koyemsi Katcinas. Their whole body is daubed with a reddish clay. On the head they wear a mask of the same color and made of old coarse cloth, to the top of which several balls or nodules are attached. Around the hips they wear a kilt made of native blue cloth. They are instructed

*The cloud symbols are in this case called the *sikwata* (blossoms) of the *sipapu* (see foot note in connection with the explanation of the Powalawu sand mosaic, supra, p. 76).

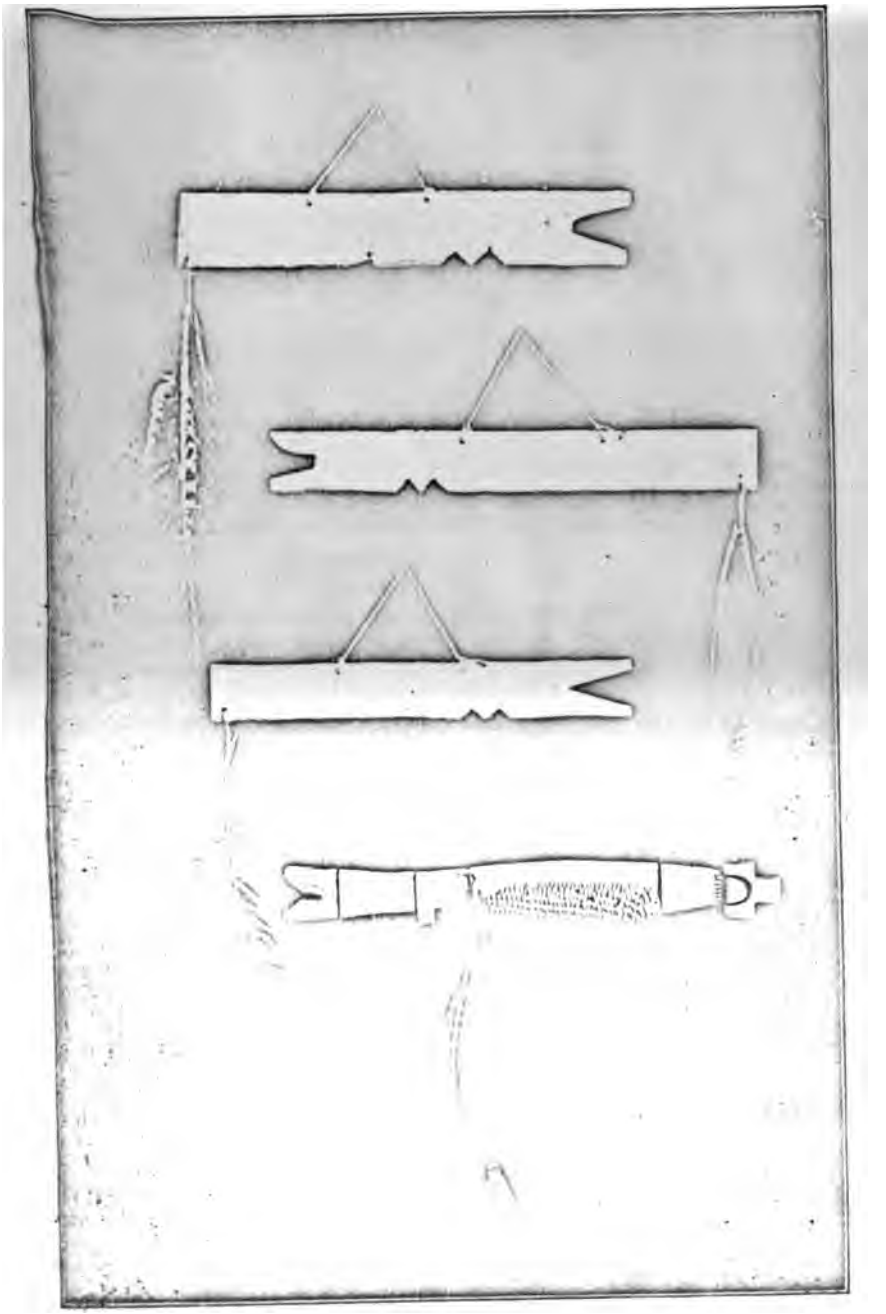
†It is highly probable that a celt of a light gray or whitish color was originally lying on this side.

by the leaders as to how to perform their part in the coming ceremony.

Meanwhile the three men who are to act as Katcinas are painting up and are getting their costumes ready in the Honani kiva. The one who is to act as Hahai-i or Angwushnacomtaka, is dressed in a common woman's dress, woman's moccasins, white knotted belt, and the large embroidered robe (*toihi*). (For *tihu* of this Katcina see Pl. LIX *a*.) The mask is green with a black triangular space on the face, a bunch of small eagle feathers on top and an entire crow wing tied to each side.

The Ho Katcina that usually flogs the children is painted black with large dots of white kaolin all over the body, to which are pasted very small soft eagle feathers. The forearms and lower parts of the legs are either white or yellow. The costume consists of a black mask with a few white marks, protruding eyes, a very large mouth and two horns. From each of the latter is suspended an eagle feather. To the top of the mask are fastened a number of eagle tail feathers that point backward and downward. Around the hips he wears a belt of leather, painted green and a kilt made of the hair of horses' manes and dyed red. This kilt is called *tawahona* and when used on sun symbols is said to represent the rays of the sun. On the upper part of the arms the Katcina wears green leather arm-bands, to each of which an eagle tail feather is attached. (For *tihus* of this Katcina see Pl. LIX.) A turtle shell rattle and a number of small brass bells are tied to each leg below the knee and on the left wrist is worn a wrist-band or wrist protector. Their feet are moccasined. Usually the two Katcinas are of the variety of Ho Katcinas just described, but on one occasion one was the so-called Sakwa (Green) Ho Katcina, which is said to have formerly appeared frequently on this occasion. This personage was painted and costumed as follows: The upper part of the body, the lower right arm and the lower left leg were painted yellow; the lower part of the back, the abdomen and both upper arms, red; the hips, thighs, lower left arm and lower right leg, green, with a red band across and a yellow band above and below each knee. Both hands were daubed with white kaolin. The mask was just like that of the other Ho Katcina, only green instead of black. The costume consisted of the usual Katcina kilt and sash, woman's belt, green leather arm-bands and moccasins. (See Pl. LIX *c*.)*

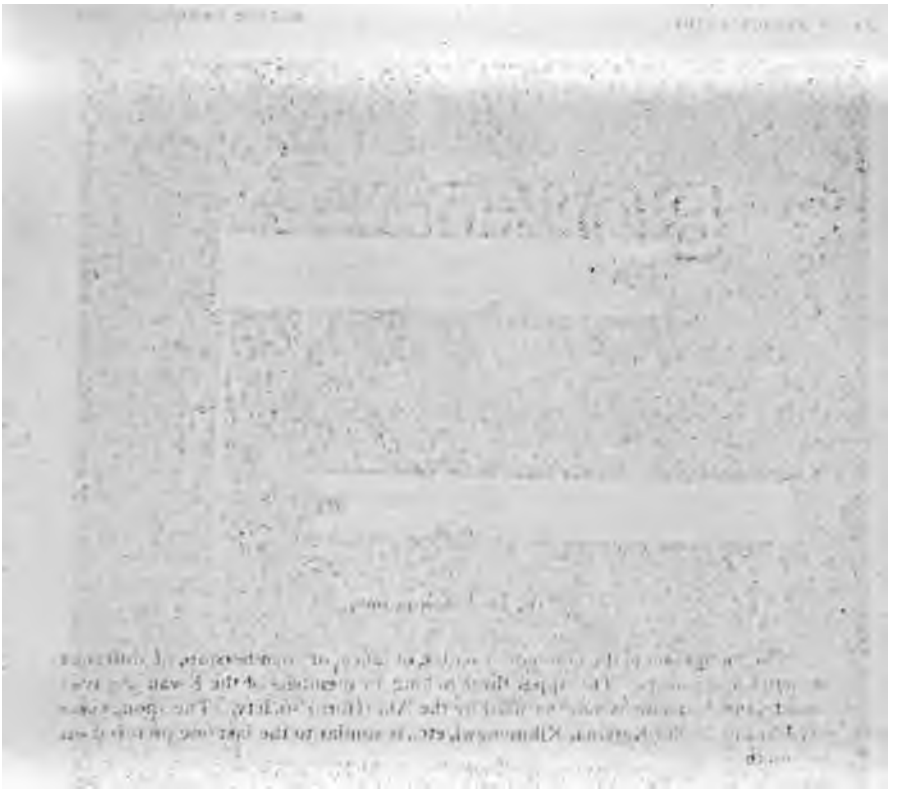
*It is said that formerly a *Ho Katcina* occasionally flogged the children, whose costume was essentially the same as that of the regular Ho (*a*) but who wore a kilt made of yucca leaves (see Pl. LIX *d*).



MONGKONOS.

Pl. LV. Mongkohos.

The mongkoho is the emblem or badge of office, or membership, of different societies and priests. The upper three belong to members of the Kwan (Agave) society, the last one is one as used by the Ahl (Horn) society. The mongkoho used by the Ā̆ototo Katcina, Kikmongwi, etc., is similar to the last one pictured on the plate.



While the Katcinas are getting ready, the Powamu priest prepares a crook about thirty-five inches long, to the upper end of which he fastens a cotton string, to the lower end of which an eagle breath feather is tied. About midway on the crook a corn ear and eight corn husk packets (*möciata*) containing honey and corn-meal are tied to the stick. From each of the latter is suspended a *nakwakwosi*. The Katcina priest and his assistant in the meanwhile prepare three bahos to be given to the three Katcinas after the ceremony. Another man ties together four lengths of several yucca leaves, tying a hawk feather to each of the four knots. The use of this ring or wheel (*ngölla*) will be explained later on. On one occasion I noticed that at this time some one brought a bunch of yucca leaves, about twenty-four inches long, from which a number of whips or switches were made, to be used later on by the Ho Katcinas for flogging the children. These whips are simply six to eight leaves which are tied together. The Powamu chief sends a young man with a small netted gourd (*mongwikuru*) to a spring for water and then gets ready for the ceremony. He makes a line of white dots along the front part of his legs, commencing at his big toe, and along the inner side of his arms, beginning at the point of the thumbs, running up to the shoulders and then down to the nipples. Lastly he makes a white mark under the left eye and runs a light-blue line from each nipple to a level with the umbilicus. He then folds up a white ceremonial blanket (*owa*) and puts it on as seen on Pl. LVII.

Meanwhile the Katcina priest and his assistant have also put on their ceremonial costume which consists of the usual Katcina sash and kilt. By way of ornament many strands of beads are placed around the neck.

When all are ready the three men who are to act as Katcinas retire to a secluded spot outside of the village, carrying their costumes in their blankets, and there dress up and wait until they are to appear and take part in the ceremony in the Marau kiva.

While these preparations have been going on in the Honani kiva those in the Marau kiva have also been completed. The sand mosaic has been prepared, and in the southeast corner of the kiva an enclosure has been made of blankets as a place of concealment for the four Koyemsi Katcinas. When all is ready the leaders of the ceremony begin to come in; first Shokhungyoma and Lomankwaima; the first in his capacity as chief or owner of the houses in the village (*kikmongwi*), the latter as crier (*chaakmongwi*) whose duty it is to announce the various religious ceremonies before they take place. Both have a so-called chief's staff (*mongkoho*), which is their badge of office (see Pl.

LV), and the first has also a pipe filled with native tobacco and a fuse (*kopichoki*) made of cedar bark for lighting the pipe when the proper time arrives (see Pl. XL). These two men squat down on the floor close to the wall west of the fireplace where Koyongainiwa, who has been assisting in making the preparations, joins them. By this time the children who are to be initiated begin to arrive. Each has a white corn ear and is accompanied by two persons, one male and one female, who may be either married or single. They are said to "put in" (*pana*) *i. e.*, to introduce or initiate the young candidate into the Katcina order, and are forever after called his or her "father," or "mother." They are never relatives nor can they be of the same clan as the actual father and mother of the child. With this exception they may belong to any, but must both be of the same clan. When they arrive at the kiva with their candidate they all sprinkle a pinch of corn-meal on the *natsi* and having descended the ladder, sprinkle meal also on the small sand mosaic; whereupon the candidate (*kelehoya*) is requested to step into the yucca leaf ring or wheel before mentioned. Two men, squatting on opposite sides, hold this ring and when the candidate is standing in it raise and lower it four times expressing at the same time the wish that the *kelehoya* may grow up and live to an old age and always be happy. The candidate is then taken by his sponsor or "father" into the north part of the kiva; another one follows, and so on until all have gone through the same performance. The Powamu novitiates that were initiated the previous evening are also all present, but only as spectators.* When all the *kelehoyas* have been brought in, the Katcina priest and his assistant come over from the Honani kiva, the first carrying the Powamu *natsi* and a tray with a baho and some corn-meal, the latter a tray with two bahos and some meal. (See Pl. LVI *b*.) These bahos are the ones that these two men were preparing in the Honani kiva a short time before, as has already been stated. Both take a stand between the ladder and fireplace facing toward the north. Shokhungyoma now lights his pipe with the *kopichoki* and while he, Lomankwaima and Koyongainiwa are silently smoking, the Powamu chief priest enters the kiva dressed in the simple white *owa* as before described. In his left hand he holds the netted gourd (*mongwikuru*), four corn ears and a wooden implement (*wonawika*) which is about fourteen inches long and has somewhat the form of a knife (see Pl. LVII). In his right hand he holds the crook to which the corn ear and the corn-meal packets are fastened. He takes a stand to the right of the ladder

*One of the leaders told the author that they are present in order to see what awaits them in case they reveal anything of what they have seen the previous evening.

PL. LVI. PARTICIPANTS OF THE KATCINA INITIATION GOING TO THE KIVA.

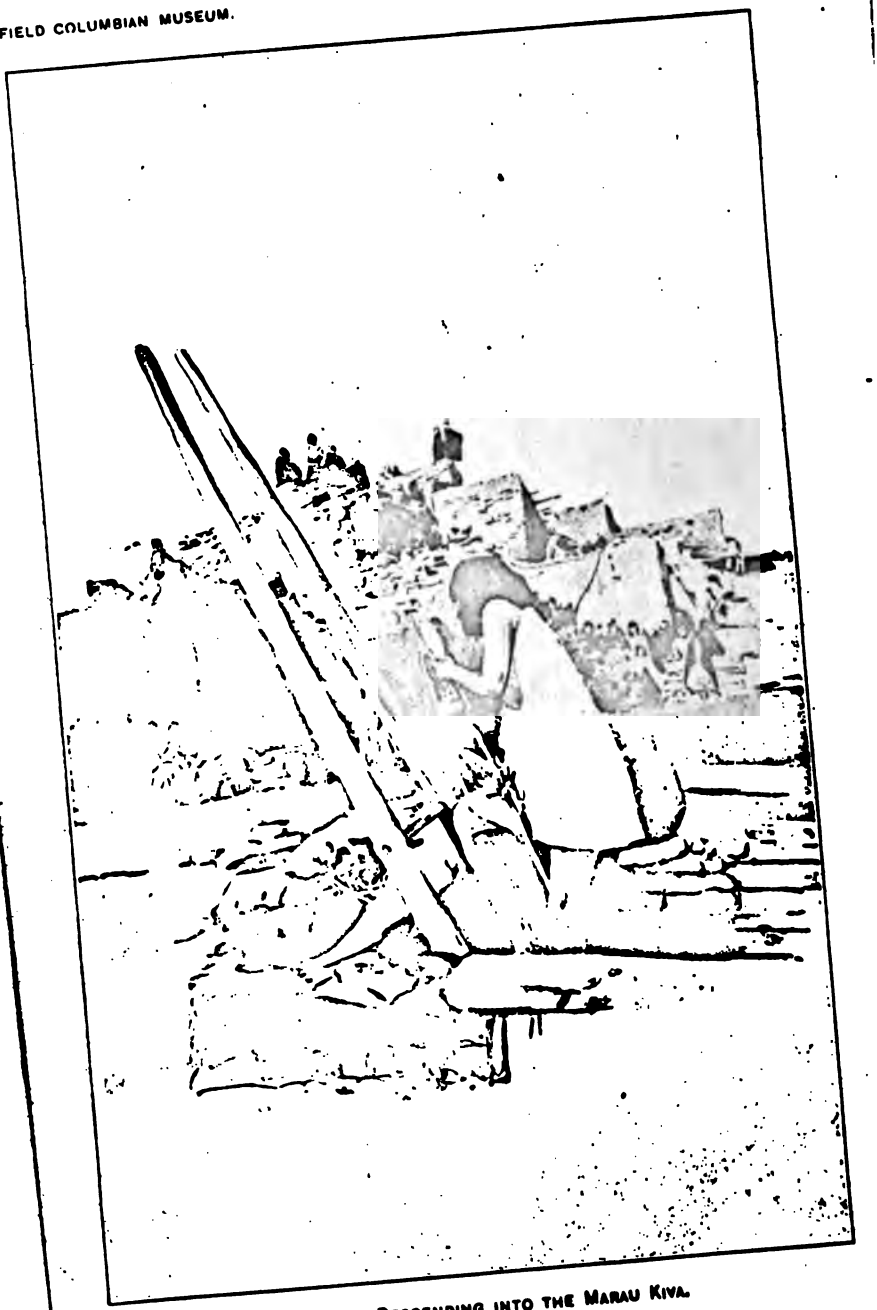
a. Children to be initiated and their sponsors filing into the kiva.

b. The Katcina priest and his assistant going from the Honani to the Marau kiva, carrying trays with bahos and sacred meal.

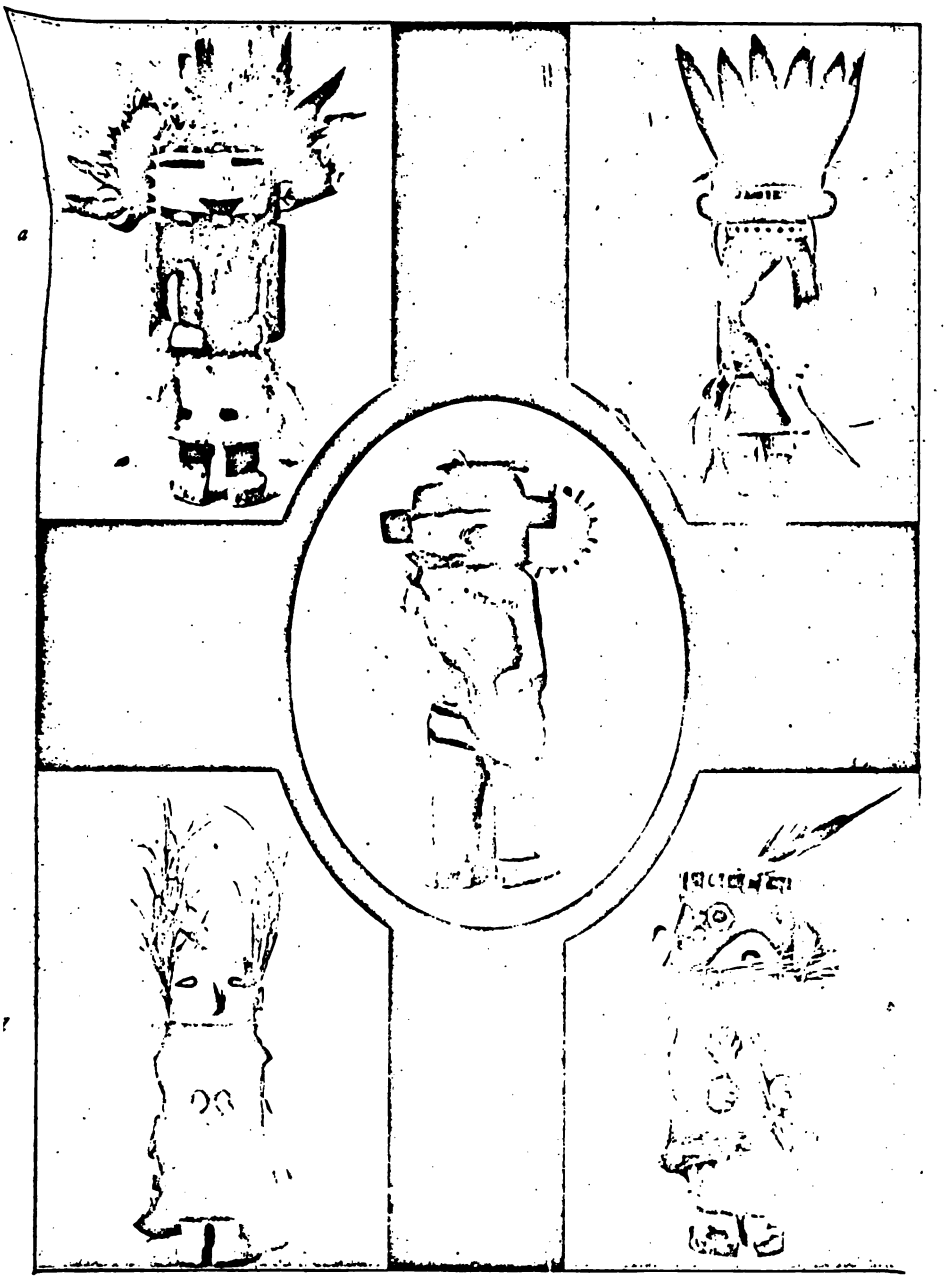
PARTICIPANTS OF THE KATCINA INITIATION GOING TO THE KIVA.

PL. LVII. MUYINGWA DESCENDING INTO THE MARAU KIVA.

The chief Powamu priest here represents the God of Germination, Muyingwa, who is said to live in the earth. He carries in his left hand a long crook (*ngölöshhoya*), a sacred water vessel (*mongwikuru*), and a *wonawika* (a wooden implement said to have been used formerly for weeding purposes). He is dressed in a folded *owa* (bridal blanket).



MUYINGWA DESCENDING INTO THE MARAU KIVA.



TIHUS OF KATCINAS MENTIONED IN MUYINGWA'S NARRATIVE.

PL. LVIII. TIHUS OF KATCINAS MENTIONED IN MUYINGWA'S NARRATIVE.

a. Nakachok Katcina (meaning obscure). The name is derived from a word that frequently occurs in the song of this Katcina.

b. Hototo Katcina. Of this Katcina different varieties exist and as the narrator does not specify any particular variety it is uncertain whether this particular one is meant.

c. Mastop Katcina (see "The Oraibi Soyal Ceremony," Plates XXIII, XXIV and XXV). Name derived from a large fly.

d. Söhöncomtaka Katcina (the name signifies: "The man, having hay or dry grass tied to," from the bunches of dry grass tied to the mask).

e. Palakway Katcina ("Red Eagle," meaning a Hawk Katcina).

(east) and now represents Muyingwa, the God of germination and growth, who is said to live at *Yaka* (Below), from where he is now supposed to have arrived by a long route. Deep silence prevails throughout the kiva. Presently one of the older men addressing Muyingwa, asks: "*Taa, hakak um pito?*" (Well, or now where did you come from?) Muyingwa: "*Yangk, Towanashangak nu pito.*" (From yonder, below, from Towanashabe came I.) The other man: "*Taa, anchaa, pai kashok hakton um wainoma, pai lalawaia!*" (Well, all right; for what purpose do you go, (or wander) about? Tell us, or relate!) Muyingwa then speaks in a doleful, monotonous tone, a free rendering of his talk being in substance as follows: "Yes, all right, those there at Towanashabe[1]* were all assembled making a ladder. They put up the ladder; with turquoise strands was it tied together. That way we came up and out.[2]

"Eastward we came, traveling on a road marked with yellow corn seed (shelled corn). We beheld the house of the Akush Katcina chief. In a beautiful yellow mist was the house enveloped. So we went in. The Akush Katcina chief was there. He has beautiful yellow corn seed, beans, watermelons, muskmelons, and that way he lives. Here these Oraibi children, little girls, little boys, of different sizes, here at the *sipapu*[3] shall they know our ceremonies[4]; yes, they shall know them. Beautiful[5] ladder beam, beautiful ladder rungs, tied to the beam with turquoise strands! Thus we came out.

"Westward we came. On a road marked with beautiful blue corn seed we traveled. We beheld the house of the Nakachok Katcina chief. (Pl. LVIII, *a*.) Beautiful white mist enveloped the house. Thus we went in. The Nakachok Katcina chief was there. Having beautiful blue corn seed, beans, watermelons, muskmelons, he dwells there. These Oraibi children here, little girls, little boys, of different sizes, here at the *sipapu* shall they know our ceremonies. Yes, they shall know them! Beautiful ladder beam, beautiful ladder rungs, with turquoise strands are they tied to the ladder. Thus we came out.

"Westward we came. On a road marked with beautiful red corn seed we traveled. We beheld the house of the Hototo Katcina chief. (Pl. LVIII, *b*.) A beautiful red mist enveloped the house. Thus we went in. The Hototo Katcina chief was there. He had beautiful red corn seed, beans, watermelons, muskmelons, and thus he lived there. Here these Oraibi children, little girls, little boys, of different

*The numbers throughout the speech refer to corresponding numbers in the explanatory notes at the conclusion of the talk.

sizes, here at the *sipapu* shall they know our ceremonies. Yes, they shall know them! Beautiful ladder beam, beautiful ladder rungs, tied with turquoise strands to the ladder. Thus we came out.

"Southward we came. On a road marked with beautiful white corn seed we traveled. We beheld the house of the Mastop Katcina chief. (Pl. LVIII *c*.) A beautiful white mist enveloped the house. Thus we went in. The Mastop Katcina chief was there. Having beautiful white corn seed, beans, watermelons, muskmelons, he lived there. Here these Oraibi children, little girls, little boys, of different sizes, here at the *sipapu* shall they know our ceremonies. Yes, they shall know them! Beautiful ladder beam, beautiful ladder rungs, tied to the ladder with turquoise strands. Thus we came out.

"Northward we came. On a road marked with beautiful black corn seed did we travel. We beheld the house of the Söhönsomtaka Katcina. (Pl. LVIII *d*.) A beautiful black mist enveloped the house. Thus we went in. The Söhönsomtaka was there. Having beautiful black corn seed, beans, watermelons, muskmelons, he lived there. Here these Oraibi children, little girls, little boys, of different sizes, here at the *sipapu* shall they know our ceremonies. Yes, they shall know them. Beautiful ladder beam, beautiful ladder rungs, tied with turquoise strands to the ladder! Thus we went out.

"Westward we came. On a road marked with all kinds of beautiful corn seed did we travel. We beheld the house of the Ho Katcina chief. (See Pl. LIX *b*.) A beautiful mist enveloped the house. Thus we entered. The Ho Katcina chief was there. He had beautiful corn seed of all kinds of colors, also beans, watermelons, muskmelons, and thus he lived. Here these Oraibi children, little girls, little boys, of different sizes, here at the *sipapu* our ceremonies they shall know. Yes, they shall know them. Beautiful ladder beam, beautiful ladder rungs, tied with turquoise to the ladder. Thus we went out.

"Southward we came. On a road marked with beautiful corn seed of all colors did we travel. We beheld the house of the Palakway Katcina chief. (Pl. LVIII *e*.) A beautiful mist enveloped the house. Thus we entered. The Palakway Katcina chief was there. He had beautiful corn seed of different colors, beans, watermelons, muskmelons, and thus he lived. These Oraibi children, little girls, little boys, of different sizes, here at the *sipapu* our ceremonies they shall know. Yes, they shall know them. Beautiful ladder beam, beautiful ladder rungs, with turquoise strands they are fastened to the ladder. Thus we came out.

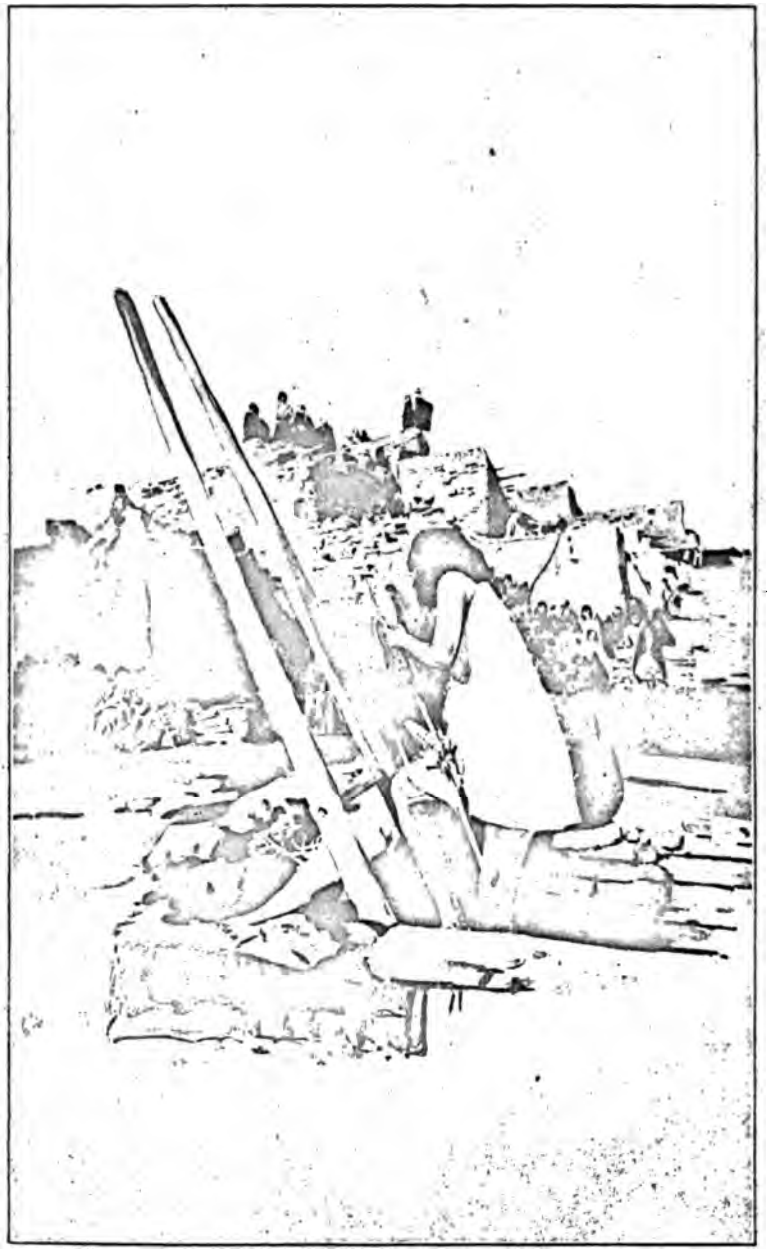
PL. LIX. TIHUS OF VARIOUS HO KATCINAS, ETC.

a. Hahai-i or Angwushnacomtaka ("Man with crow wing tied to," from the crow wings tied to the mask).

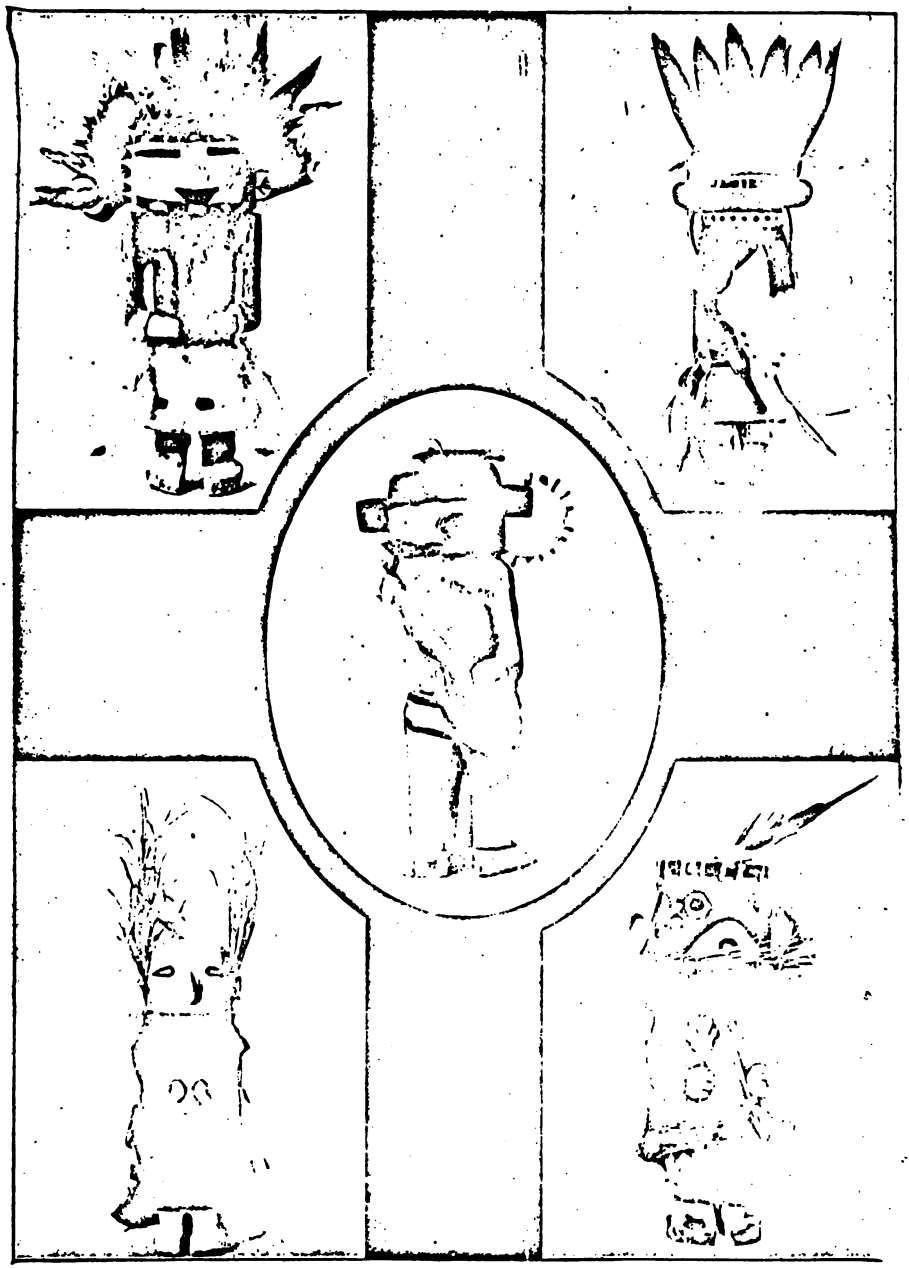
b. Ho Katcina.

c. Sakwa (Green) Ho Katcina.

d. Movitkuntaka (Yucca Leaf Kilt) Ho Katcina.



MUYINGWA DESCENDING INTO THE MARAU KIVA.



TIHUS OF KATCINAS MENTIONED IN MUYINGWA'S NARRATIVE.

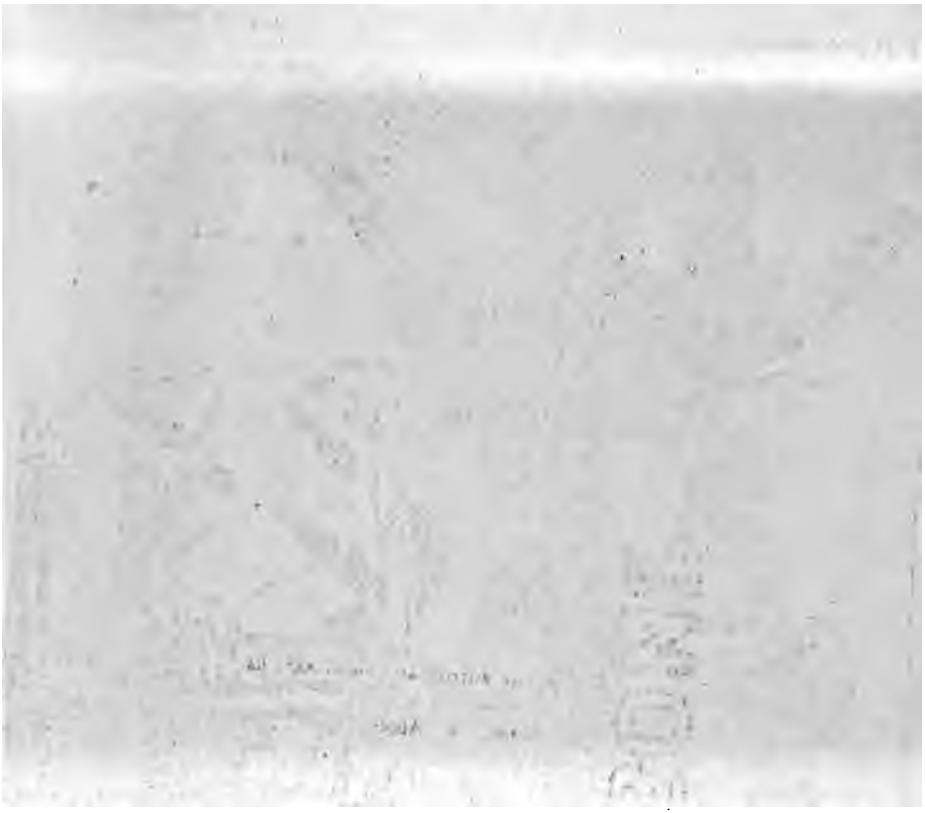
PL. LX. THE SHRINE OF ACHAMALI.

A shrine north of Oraibi which is mentioned in Muyingwa's narrative Katcina initiation ceremony, and where at present prayer offerings are m connection with many ceremonies and dances.

TIHUS OF THE AOTOTO AND ĀHOLI KATCINA.

Pl. LXI. Tihus of the Ăototo and Aholi Katcina.

a. Ăototo. *b*. Aholi.



"Eastward we came, to Achamali (Pl. LX). On a road marked with beautiful corn seed of different colors did we travel. We beheld the house of the Hahi-i Katcina. (See Pl. LIX *a*.) A beautiful mist enveloped the house. Thus we entered. The Hahai-i Katcina chief was there. He had beautiful corn seed of different colors, beans, watermelons, muskmelons, and thus he lived. Here these Oraibi children, little girls, little boys, of different sizes, here at the *sipapu* our ceremonies they shall know. Yes, they shall know them. Beautiful ladder beam, beautiful ladder rungs, fastened to the ladder with turquoise strands! Thus we came out.

"Southward, there we came. On a road marked with beautiful corn seed did we travel. We beheld the house of Ā̆ototo and Aholi. A beautiful mist enveloped the house. Thus we entered. The Ā̆ototo was there, the Aholi (Pl. LXI) was there. They had beautiful corn of various colors, beans, watermelons, muskmelons, and thus they lived. Here these Oraibi children, little girls, little boys, of various sizes, here at the *sipapu* shall they know our ceremonies. Yes, they shall know them. Beautiful ladder beam, beautiful ladder rungs, fastened to the ladder with turquoise strands. Thus we came out.

"Northward we came. On a road marked with beautiful corn seed of different colors did we travel. We beheld the houses of Shokhungyoma, Lomankwaima, Koyongainiwa[8]. A beautiful mist enveloped the houses. Thus we entered. Shokhungyoma was there; Lomankwaima was there; Koyongainiwa was there. They had beautiful corn seed of different colors, beans, watermelons, muskmelons, and thus they lived. Here these Oraibi children, little girls, little boys, of various sizes, here at the *sipapu* they shall know our ceremonies. Yes, they shall know them. Beautiful ladder beam, beautiful ladder rungs, fastened to the ladder with turquoise. Thus we came out.

"And now you[9] gather your people, your children, all of them, into your lap and hold them all very fast (protect them). But now this time open your hands to these people[9] that this yucca may enlighten their hearts, and when their hearts have been enlightened here their heads will be bathed with roots of this yucca and then they will be done.

"And thus then follow to the white rising and to the yellow rising[9], this road marked with nice corn pollen and on which these four old age marks (crooks) are standing (see Pl. LIII). On them you will support (or rest) yourselves, and over yonder, where the shortest one stands, may you fall asleep as old women and as old men[10]. But I

am not wandering alone. Here at the corner they have already arrived (referring to the four Koyemsi Katcinas behind the curtain in the corner of the kiva); come in, be welcome!" He then goes forward among the crowd to sprinkle the children, and the Koyemsis soon emerge from behind the enclosure, as has already been described.

EXPLANATORY NOTES OF THE SPEECH.

1. Towanashabe is an imaginary place somewhere "*atyaka*" (down), but is represented by a place about three miles south of Oraibi. Here the Honani (Badger) clan is said to have lived awhile when coming from Kishiwuu, being at first refused admittance to the village of Oraibi by the inhabitants of that village. While this place thus seems to be specially sacred to the Honani clan, the name Towanashabe occurs in the songs of different societies. On the important question, whose wanderings besides that of Muyingwa are here described? I could not get very satisfactory answers. The old Powamu priest, who was very willing to tell me all that he knows about it, could not give a clear answer. He said at first the wanderings of the Honani clan. But this route, given in this speech, would conflict with that given in another tradition about the coming of that clan to Oraibi. He also thought that not the Honani clan as such was meant, but only certain personages and certain Katcinas of that clan. This last suggestion, I think, is a valuable clue to further investigations, especially since it is a fact that on the last Powamu day a number of the Katcinas, here mentioned, appear in the village with others and the old priest says that in their coming to the village they pretended to imitate the wanderings mentioned in this speech. Further studies of these and other traditions may produce some interesting facts and throw some additional light on the complicated questions connected with the Katcina cult. As to the time when the wanderings, here described, took place, no explanation could be obtained, but the old priest expressed the opinion that it antedated the coming of the Honani to Oraibi. It seems to me to be premature to discuss this question in detail. A paper on the Katcinas of Oraibi might offer a good opportunity to do this if and as soon as more information on these points can be obtained.

2. Tradition says that the Hopi emerged from the earth through the *sipapu*, an opening in the earth somewhere near or in the Grand Cañon of the Colorado, and that they climbed up on a ladder which is sometimes represented as having been a tree, sometimes a reed. The old Powamu priest, however, positively avers that the coming out from Towanashabe, here mentioned, has **nothing to do with the emerging of the Hopi from the *sipapu*. If that be true, and it very likely is, this would be an interesting piece of information, especially if it were found that the party led by Muyingwa included certain Katcinas.**

3. The *sipapu* (see previous note) is represented in the kiva by the small sand mosaic (See Pl. LIII.)

4. The word in the original may also mean "sacred things," "religious secrets," or "religion." But "ceremonies" seems to be the most appropriate term here.

5. The word "*palana*" in the original is an archaic word and no one was certain as to what it means. Some thought it meant beautiful and so I have translated it that way; the suggestion that it meant ladder seemed to be inadmissible, for contextual reasons.

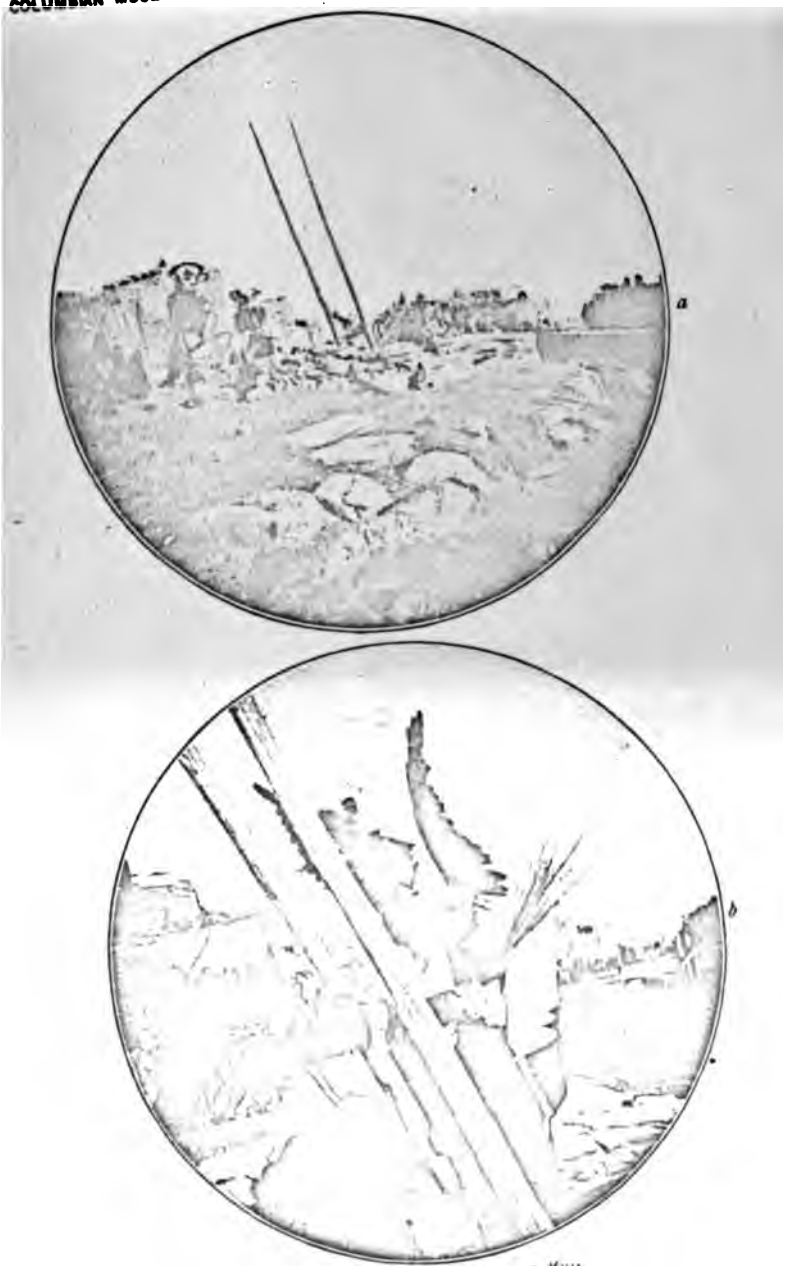
6. Shokhungyoma is here present as the Kikmongwi (Village chief). While his brother Lolulomai is really the chief of the village, the two brothers, their sister Punghanomsi and certain others of those families are, in a general way, called Kikmongwitu (chiefs of the village or the houses), because they are supposed to own the village and also the fields, and the inhabitants of the village are all said to be their children. Lomankwaima is the village cryer who, however, announces religious ceremonies only. Koyongainiwa represents the War chief (*kalehtakmongwi*). They belong to the Bear, Reed and Badger clans respectively. These three men, the leader or head of the Parrot clan and the *pikmongwi* (Tobacco chief) of the Soyal society (who belongs to the Tobacco and Rabbit clans) are often called *momngwitu* (chiefs) and seem to take the position of assistant chiefs to the head chief. On the eighth day and during the following night of the Soyal ceremony they play a conspicuous part in certain ceremonies (see "The Oraibi Soyal Ceremony," p. 45 *et seq.*)

7. This is addressed to the three chiefs, Shokhungyoma, Lomankwaima and Koyongainiwa.

8. Meaning those that are now to go through the ordeal of this initiation.

9. Referring to the first dawning of the day and to the brighter dawn just before sunrise, between which the Hopi make a difference and which they mention in certain songs.

10. The crook (*ngiwishhoya*) is with the Hopi the symbol of life, and where a series of crooks are represented as here on the line, emanating from the *sipapu* on the sand mosaic, they represent the various stages of life, the shortest one old age, when, as the Hopi say, man becomes very small



FLOGGING KATCINAS AT THE KIVA.

PL. LXII. FLOGGING KATCINAS AT THE KIVA.

a. Ho Katcina running around the kiva.
b. Hahai-i or Angwushnacomtaka entering the kiva.

As soon as Muyingwa has finished his talk, he goes throu crowd and puts a little water from the *mongwikuru* first into his and from there on the heads of the little candidates, which act r bles very much that of baptism. When he is through with tl leaves the kiva, goes over to the Honani kiva, where he divests self of his ceremonial attire, sits down near the fireplace and sn Shortly before he leaves the kiva the four boys, dressed as Ko Katcinas, emerge from the aforementioned enclosure in the sou corner of the kiva, go around the small mosaic four times, an each one takes a position on one of the four sides of the mosa last one in the line of the north, the second last on the west, the on the south and the fourth one on the east side. The Katcina north side now picks up the corn lying before him with one han celt with the other, reaches with both around the strings of bea feathers that are hanging over the mosaic, exchanges the corn e celt from one hand to the other, goes and touches every can with them and then replaces them on the floor. The three other Ka do the same with the objects on the sides on which they are sta When they are through they retire to the enclosure and al await in silence the things that are to come. The dreaded m which the candidates have so often been told about and of whic stand in such great fear has arrived. They are about to go th the ordeal of being flogged. Presently a loud grunting noise, tling of turtle shell rattles and a jingling of bells is heard outside. two Ho Katcinas and the Hahai-i have arrived at the kiva (Pl. I They first run around the kiva four times at a rapid rate, then on each side of the kiva a little while, beat the roof of the kiv whips, jump on it, constantly howling the word *u'huhuhu* and enter the kiva. The two Ho Katcinas take a position on the ea west side of the large sand mosaic, the Hahai-i at its southeas ner, the latter holding a supply of whips. The children tremb some begin to cry and to scream. The Ho Katcinas keep u grunting, howling, rattling, trampling and brandishing of their whips. All at once someone places a candidate on the sand m

and only needs a short staff for his support. Not to "die," but to "fall asleep" of old ag of the fondest hopes of every Hopi. And the wish that this hope may be realized is here e While the soul of *the dead* is supposed to travel *westward* to *maṣṣhi* (Skeleton house) which a *pŭhtavi* (road-maker, consisting of an eagle feather with cotton strings) points the *way of life points east* towards the "white dawn" and the "yellow dawn" and the sun". In various ceremonies the author saw priests bury a *pŭhtavi* from twelve to fi long on the east side of the mesa pointing towards the east, and sometimes they all slo along this line, all, they say, as a wish or prayer that the Hopi may walk on the good road straight, upright life. The Qaqöl sing a pretty little song on that occasion to the white yellow "dawn," which they repeat on the main trail that leads from the village eastward a is sometimes also called "the way of life" that leads to the far-east where the sun rises.

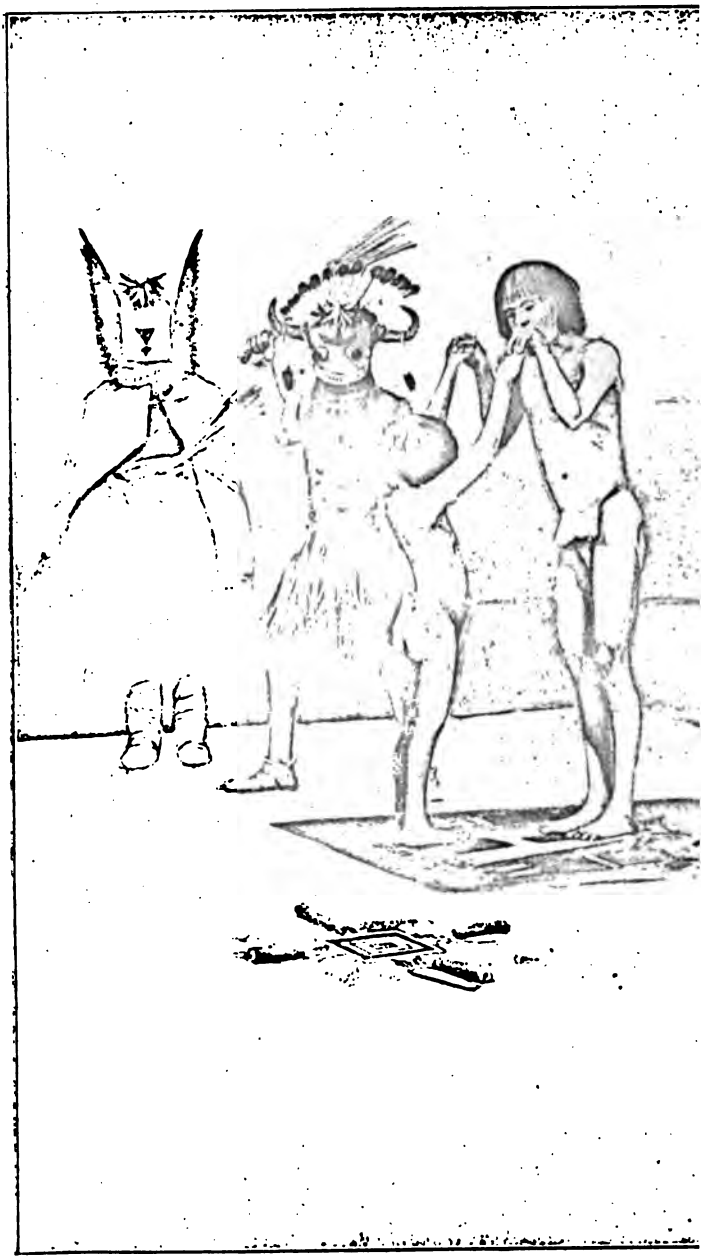
holds his (or her) hands upward and one of the Ho Katcinas whips the little victim quite severely (see Pl. LXIII). It is said that four strokes are supposed to be applied, but the Katcinas do not always strictly adhere to this rule. The girls have their usual dress on, but the boys are entirely nude. The persons holding them are also nude except for a scant loin cloth, and they wear their hair loose, as is customary in all Hopi sacred ceremonies. When one child has been flogged another one is at once brought forward and beaten and then another and so on until all have gone through the ordeal. One is flogged by one Katcina, the next one by the other, the two Katcinas constantly changing about. When a whip is worn out it is handed to the Hahai-i Katcina who exchanges it for a fresh one. Some of the children go through the process with set teeth and without flinching, others squirm, try to jump away and scream. Occasionally a "sponsor," pitying his little ward, presents his own hip, snatching the child away, and receives a part of the flogging in the child's stead, in which case, however, the flogging is usually very severe.

With the crying and screaming of the candidates men and women mingle their voices, some encouraging them, others accusing the Katcinas of partiality, claiming that they whip some harder than others; in short, pandemonium reigns in the kiva during this exciting half hour. But the scene has not only its exciting, but also its disgusting features. As the whips are quite long they frequently extend around the leg or hip of the little nude boys in such a manner that the points strike the pudibilia, and the author noticed on several occasions that the boys, when being placed on the sand mosaic, were warned to protect those parts, which they tried to do by either quickly freeing one hand and pushing the pudenda between the legs or by partly crossing the legs. It was also noticed on several occasions that some of the boys, probably as a result of fear and pain, involuntarily micturated and in one or two cases even defecated.

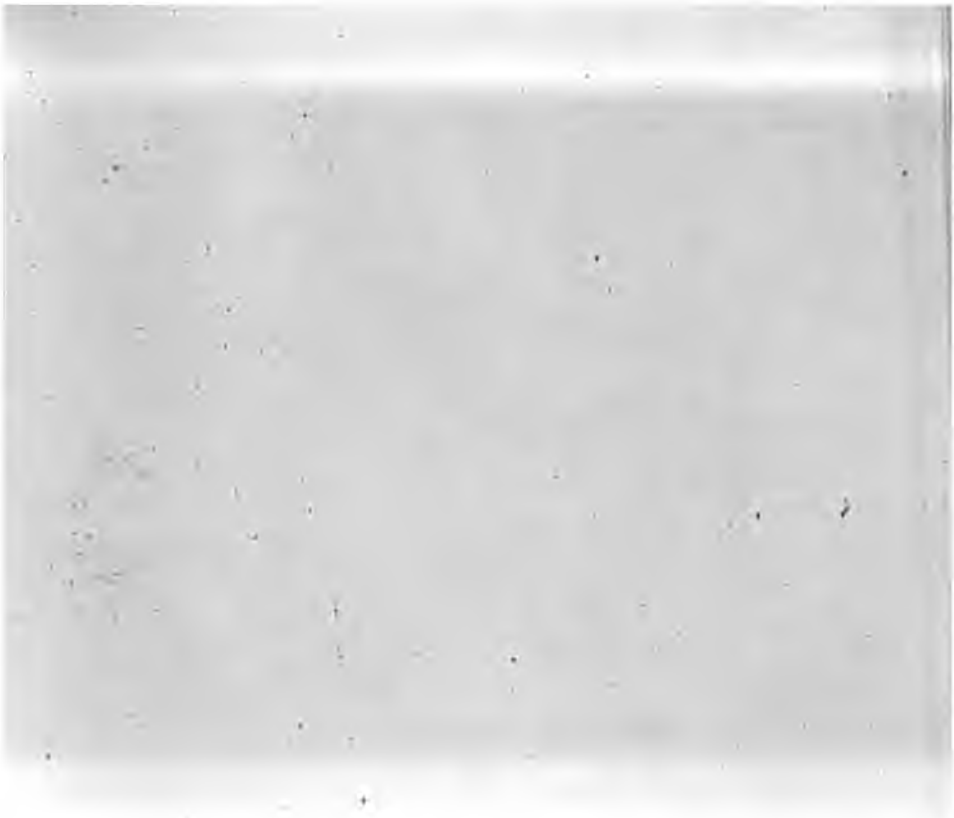
When all the children have been flogged the Hahai-i Katcina steps on the sand mosaic, bends forward, raises the ceremonial blanket and is then severely flogged by both Katcinas, after which the two latter apply a thorough scourging to each other in the same manner, to the great satisfaction of the little novitiates who have just been so cruelly treated by these two personages. The Katcina chief then hands his baho and some corn-meal to one of the Ho Katcinas; his assistant hands the same to each of the other two, whereupon the three Katcinas leave the kiva. Outside they run around the kiva four times in the same manner as before, again making a great deal of noise, during which the Hahai-i snatches the *natsi* from its stand. All then leave

Pl. LXIII. Flogging a Child.

The scene illustrated by this plate is fully explained in the text.



FLOGGING A CHILD.



the kiva and the village towards the north, where they deposit the prayer offerings and divest themselves of their paraphernalia behind some rock and then repair to the Honani kiva, bringing their costumes with them, wrapped up in blankets.

After the Katcinas have left the kiva, Shokhungyoma, Lomankwaima and Koyongainiwa speak a few words to the novitiates, charging them not to reveal anything of what they have seen and heard in the kiva, whereupon the Katcina chief and then all the others leave the kiva and go to their respective homes except those who participate in the Powamu ceremony, who go to the Honani kiva. A few of the old men remain and sweep up the remains of the sand mosaic, wrap up and take away the beads, feathers, etc., and then also go to the Honani kiva where all first indulge in a smoke around the fireplace and then partake of a supper. The usual evening ceremony is on this occasion suspended.

Those who have been initiated as just described may now learn the Katcina songs, know their traditions and in fact all the secrets connected with the Katcina cult and may act as Katcinas. But they can not act as *naamu* (fathers) of the Katcinas, *i. e.* lead them to the plaza, sprinkle them with meal, make prayer offerings for them, etc. That is the prerogative of the Popwamu (members of the Powamu fraternity).

There is a tradition among the Hopi that this flogging ceremony was not always a part of the Powamu ceremony. It is stated that on one occasion a boy who had been initiated into the Powamu fraternity had revealed the secrets that he had seen and heard. A council of the leaders of the fraternity was at once called and the question discussed as to what to do about it. All urged that a severe punishment be inflicted upon the perpetrator. Only the *kalehtakmongwi* (Warrior chief), now represented by Koyongainiwa, remained silent. After having been asked four times by the others as to his opinion about the matter, he first also expressed his displeasure at the occurrence and then suggested that the boy be flogged before all the other novitiates by Katcinas as a punishment and as a warning to the rest. This was done, and the custom was continued. While a good deal of obscurity exists in the tradition as to the details of the manner in which the custom became a part of the Powamu ceremony, etc., it is stated in a general way that forever after the members of the family to which that boy belonged and their descendants were initiated into the Katcina society in the manner described in the preceding pages.

SEVENTH DAY. (Sixth Day of the People.)

In the morning as well as in the evening the usual ceremony takes place before the altar, consisting of singing, asperging, smoking, sprinkling of sacred meal, etc., as already described. The two tablets with the pictures of the Ho Katcinas and the lightning frame, that are put up only on the occasion of an initiation, are not taken down, but remain throughout the ceremony.

During the day nothing of any ceremonial character takes place, *i. e.*, outside of the morning and evening ceremony already mentioned. The men in the kiva work during the day between the two ceremonies on the bows, rattles and *tihus* that are prepared in this and all other kivas to be given as presents to the children on the morning of the last day.

Smoking is being indulged in more or less throughout the day and the fasting is observed the same as on the two previous days, no one eating any meat or salted food and the two leaders partaking of one meal only, which is brought to them late in the evening and usually consists of *piki* (thin wafer bread), which is brought in on four flat, square trays, a dish of beans and water (*öongawa*) in four bowls of the same size, and almost any kind of food, but none with salt, and no meats. A mush of corn-meal and water (*wotaka*) is always also brought in on four small round trays, but I am told that this is not eaten by the two chief priests but by the others in the kiva. Usually this also forms a part of the food of the leaders when they fast. Why not in this case I have thus far been unable to learn. All the participants sleep in the kiva throughout the ceremony.

EIGHTH DAY. (Seventh Day of the People.)

In the morning the usual ceremony takes place, the *natsi* of course being put up first as on all the previous days. These morning ceremonies usually commence at about half-past four in the morning and last about an hour and a half.* Between the conclusion of the ceremony and breakfast there is usually a short interval during which the men smoke, gossip, doze, etc. Then breakfast is served, being brought to the kiva by the mothers, wives and daughters of the participants. The fast is at an end on the evening of this day so that at the end of the evening meal any kind of food may be eaten. Soon after break-

*It cannot be stated that to be "on hand" in the kiva from day to day at such an early hour is an especially enjoyable occupation, particularly at that season of the year and as the "air" in the kiva in which the men stay day and night is never of the purest kind, and the fire-wood is sometimes damp and the kiva consequently often full of smoke.

fast the messenger usually returns that was sent to Ki'shiwuu for pine branches and water on a previous day.* He first leaves a few twigs in the Pongovi kiva where the Ăototo and Aholi Katcinas are preparing their masks, etc., on this day for use on the next morning, and then takes the remainder to the Honani kiva. He is met with acclamations of joy and many a "*kwakwai um pito*" (thanks, you have come). The following little purification ceremony has been observed only once: While the messenger stood east of the ladder the Powamu priest received from him the twigs, the *mongwikuru*, eagle feather and bone whistle and placed them on the floor north of the fireplace. He then took some ashes in his left hand and from this a small pinch between his right thumb and forefinger. He stepped before the messenger, who had sat down east of and close to the ladder, and humming a short song circled the right hand over the messenger's head several times and threw the ashes towards the hatchway. He then took another pinch of ashes from the left hand and repeated the performance. This he did four times, whereupon he told the young man to stand up and then stroked his body and limbs, held his own hands palms upward before himself and blew across them towards the hatchway. This he also repeated several times. The pipe lighter had in the meanwhile gotten some *tokamsi* (Delphinium scaposum), put it into a bowl and poured some water over it. Of this emetic the messenger drank a large quantity, placed the bowl on the floor, bent over it and by irritating his pharynx with his finger produced a very thorough emesis into the bowl. The Powamu priest put a little honey into the *mongwikuru* and on the long feather which the young man had brought back and then all waited in profound silence until the young man was through vomiting. While the boy carried out the bowl, pipes were lit and all smoked, the Powamu priest smoking first and then handing the pipe to the messenger. All exchanged terms of relationship. When they were through the Katcina priest sprinkled some corn-meal on the objects over which they had smoked, spat some honey on them, and out of the hatchway, and rubbed some honey on the stubs of the twigs and the rim of the *mongwikuru*. The Powamu priest then asked the messenger to relate the experiences of his trip, which he did in the minutest manner, stating where they traveled, whom they met on the way, how these were dressed, what they spoke with them and where they went, what they carried, etc. He further stated where they camped, where they found snow, where the trail was muddy, where they deposited the prayer offerings, got the twigs,

*Usually some one accompanies the messenger. They leave on any of the previous ceremonial days, but early enough to be back by the eighth day.

etc., etc. All listened very attentively, with the exception of one man, Lomanimtiwa, who made a baho to be placed into a hole south of the kiva during the following night. This hole is called *batni* (well or cistern). When the messenger had told his story the objects were placed before the altar, the *mongwikuru* in front of Cotukvnangwu, the rest west of the Katcina *tiponi* (mother).

After this the men go to work on the presents for the children again. One, however, is sent to Pakavi, a large spring about four miles north of Oraibi, for a branch of *pikwashovi*, a species of cotton-wood, a sapling of which is said to have been brought from Ki'shiwuu long ago and planted at Pakavi, from which by this time several large trees have sprung up. The branch is placed east of the altar. At about noon the Powamu priest makes three bahos, one stick of which is green, the other black, the green one being the female. These bahos are placed in front of the altar for use on the next morning, when one is given each to the Hahai-i, Ā̆ototo and Aholi Katcina, if I am not mistaken, and four hawk and eight turkey *nakwakwosis*, the latter to be taken to a spring in the afternoon. All these were also placed near the altar. He then repaints and dresses the mask of the Hahai-i, or Angwushnacomtaka Katcina, first scraping off the old paint. The pipe-lighter fills a reed with native tobacco and ties up with yucca some dry cedar bark into a fuse, the first being called *chongotna*, the latter *kopichoki* (see Pl. XL). Both are also placed at the altar to be used the next morning. Soon after dinner one of the men is sent to a spring northeast of the village after water. He takes with him a *hikvsi* or *pūtavi* (road marker) and the aforementioned eight *nakwakwosis*, a *mongwikuru*, a bone whistle (*tōtokpi*) and some corn-meal. I followed the messenger on one occasion and made the following observations: Arriving at the spring, which is half way down the mesa, he first blew the bone whistle four times. Then, after having uttered a short prayer, he deposited four of the eight *nakwakwosis** in a rock niche near the spring, then sprinkled sacred meal into the spring from the six ceremonial directions and then dipped a little water with the *mongwikuru*, six times, I believe, pouring it on the ground near the spring in order, he said, to induce the clouds to bring more water, and then filled the vessel. Coming up from the spring, he placed the *hikvsi* about six yards from the spring on the trail, and sprinkled a line of meal from the spring over the *hikvsi* towards the village (so that the rain, he said, when coming to the spring, might also go to the village), and then returned

*My notes fail to state what he did with the remaining four *nakwakwosis*, but my recollection is that he placed them with the *hikvsi* on the trail.

to the kiva, where the Powamu priest placed the vessel and the whistle near the altar.

At about three o'clock the last evening ceremony takes place, which is exactly the same as the other days. As soon as this is concluded the altar is dismantled and the various parts tied up in bundles,* the men take off their *nakwaita* (the feather that they have tied to the hair during the ceremonies) and place them near the fireplace. They are later deposited in a shrine about one hundred yards south of the village called Homolovi.

After the altar has been taken down all who have participated in the ceremony assemble in the kiva, take off the left moccasin, form in a semicircle around the fireplace and each one takes some ashes in his left hand. The Powamu priest takes an eagle wing feather in his left and some ashes in his right hand, sprinkling some of the ashes on the feather and beats time with it to the singing of the *nawokchi tawi* (purification or discharming song) in which all join. This song has six verses, and at the end of each verse the Powamu priest brushes the ashes from the feather towards the hatchway, all the others circling their right hand before themselves and throwing the ashes, which they hold between the thumb and forefinger, and also at the same time spitting in the same direction. After the sixth time they all beat and rub off the ashes from their hands and bodies, blow the ashes from their hands and they are then considered to be purified of the peculiar charm or "taboo" of the Popwamu.† A sumptuous supper, in which they may now partake of any kind of food again, follows, and after a general smoke the tired participants in the ceremony take a short rest to gather strength for the Powamu dance that takes place during the following night and in which almost the entire village participates.

---

*The sand ridge, the four *natsi* sticks, the bahos and the medicine bowl remain until the following day.

†Every secret order among the Hopi has its special punishment which is supposed to be visited upon any uninitiated who should happen to see any of the sacred things belonging to that order, especially the altar, or be charmed or influenced by any of the members while they are "taboo." The punishment or special charm of the Snake order is a swelling, especially of the abdomen, that of the Soyal order sore ears, of the Oaqöltu a horn-like swelling on top of the head, of the Mamzrautu deafness, the Lalakontu a peculiar eczema on the upper part of the body, of the Aahltu a twisting and twitching of the face and neck, of the Momchitu a soreness in the bronchial tubes and of the Popwamu a swelling of the knee-pan (*tawötspöltingwu*) and contraction of the tendons about the knee. These intifctions may occur not only during the time when a ceremony is on, but at any time. The priest of the particular order is then called and he is supposed to be able to discharm the patient. Only a few days ago an old man in Oraibi had a sore knee and the Powamu priest treated it by applying hot stones and singing over it the *nawokchi tawi* (purifying or discharming song), which will be found at the end of this paper (see p. 148).

NINTH DAY (Eighth Day of the People).

At about three o'clock in the morning the inhabitants of the village begin to stir. In all the kivas where beans have been planted they are pulled and taken to the houses before the smaller children get awake. Small bunches are often tied to the presents to be given to the children at sunrise. The earth in which the beans were grown is emptied into holes that were dug a few yards from the kiva during the night. It is said the children who are not yet members of the Katcina fraternity must not see this earth.

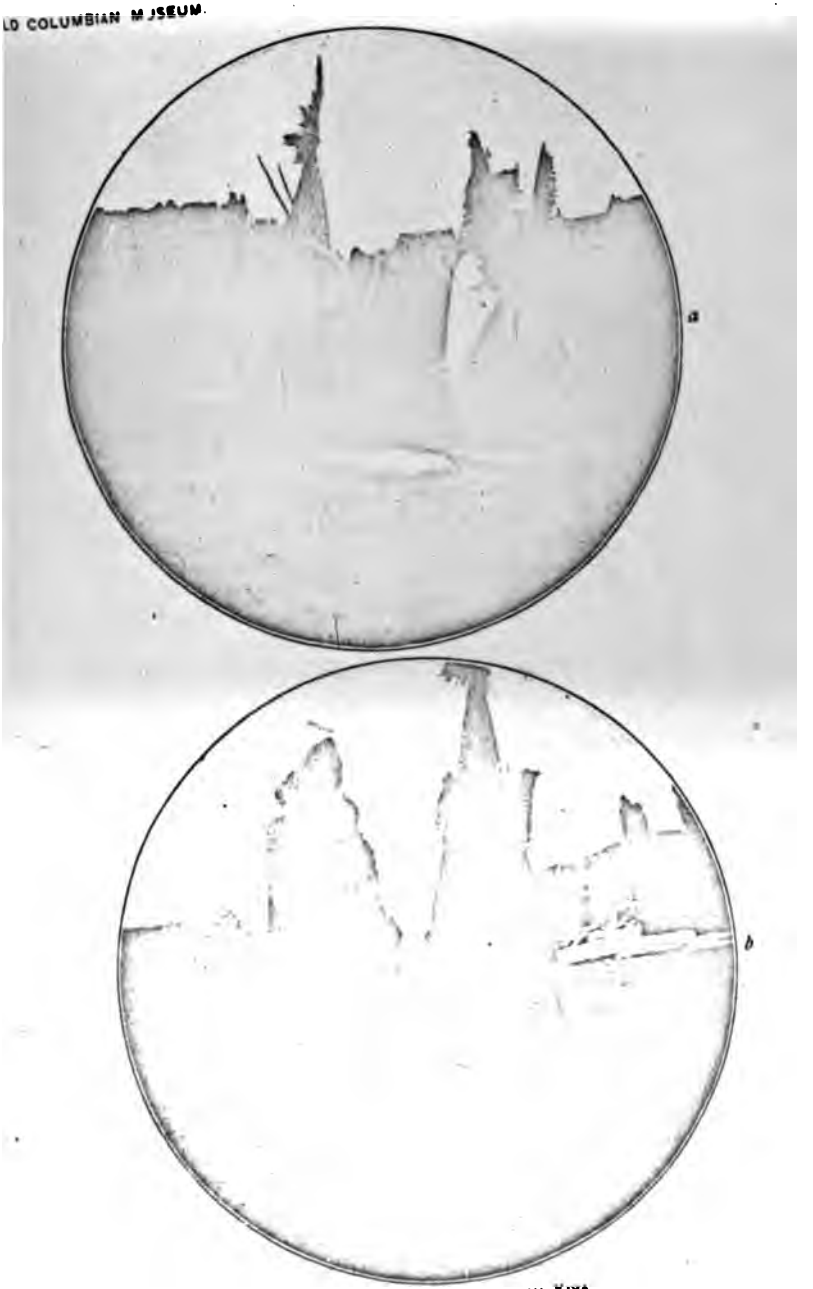
In the Honani kiva the priests also get up at about four o'clock and at once prepare for the ceremonies to take place later in the morning. The Powamu chief places on a tray four small twigs of the Pikwashovi obtained at Pakavi the previous day and four twigs of the pine branch from Ki'shiwuu; some small bunches of beans and of young corn of each that he had planted in his kiva; four old eagle wing feathers; a bone whistle; a *mongwikuru*, and the four double bahos* made on the previous day. After having put some honey into the *mongwikuru*, he and a few others smoke over the tray.

Meanwhile, the man who is to act the part of the Hahai-i or Angwushnacomtaka Katcina has put on a large ceremonial blanket (*toi-hi*) in the form of a woman's dress, hung another *toi-hi* over his shoulders as a blanket, put on moccasins and a knotted belt, wrapped a fox skin around his hands (to take the place of gloves), and, wrapping himself in a large man's blanket, he takes the mask under the blanket and proceeds to a shrine, called Shŏokamutspikvi, which is located about one-eighth of a mile north of the village. The Powamu priest takes the tray with the objects just described under his blanket and goes to the same place.

While these preparations are going on in the kiva of the Popwamu the Ăototo and Aholi Katcina have also gotten ready in the Pongovi kiva. Both have tied up five small bunches of young green corn which they have grown there and to which they have added some small twigs of the pine branch brought from Ki'shiwuu. The masks had been prepared the previous day. The Aholi paints his body as follows: Both upper arms, the sternum, abdomen, back and legs down to the knees, bright red. The left shoulder and breast, right arm and lower part of the right leg, and a narrow band or ring above the right knee and a similar band below the left knee, yellow. The right shoulder and breast, lower arm, lower part of the left leg and a band above the left and one below the right knee, blue. Having put

*On one occasion I noticed only four *nakwakwosis*.

LD COLUMBIAN MUSEUM.



KATCINAS AT THE HONANI KIVA.

PL. LXIV. KATCINAS AT THE HONANI KIVA.

a. Hahai-i and Ā̆ototo waiting for the prayer offerings.

b. Ā̆ototo and Aholi waiting for the prayer offerings. Both scenes place early in the morning.

on a part of their costume, which will be described later, they take their masks and other paraphernalia under their blankets and repair to the Kwan (Agave) kiva, where they dress up fully and then wait until the proper time arrives for them to commence their performances. But what is going on at the shrine north of the village? The Hahai-i, having arrived at the shrine, takes a position on the east side of it, his face being turned towards the village, and utters at short intervals sounds something like these: *Hu* (long drawn) *hu-hu-hu-hu-hu*. As it is usually dark yet, he does not put on the mask until ready to start to the village.

The Powamu priest, when arriving at the shrine, at once places a baho, the four *nakwakwosis* and some sacred meal in the shrine, and sprinkles meal from the east side towards the shrine and then towards the village. He then takes a little honey into his mouth and ejects it towards the cardinal points, which is called feeding the clouds. Going a few paces towards the village, he sprinkles with sacred meal a cloud symbol on the trail, which consists of three semicircles from which are drawn four lines of meal in the direction of the village. Upon this symbol he places a *hikvsi*. After making another similar symbol about twenty paces farther towards the village, he hands the tray to the Katcina, who, in the meanwhile, has put on the mask, and then, after having uttered a brief prayer, returns to the kiva, where he and some of the other men smoke and talk, some of the latter also making *nakwakwosis*, until the Katcina arrives in the village. The latter slowly follows the trail to the village, blowing the bone whistle and uttering the long drawn "*hu—hu—huhuhu*" every few minutes. Entering the village at the northeast corner, he makes his way along one street to the plaza, where the stop he makes is somewhat longer than usual. Occasionally women and children will approach the Katcina, sprinkle a pinch of sacred meal on him and take a small sprig of the green corn or the pine lying in the tray. As soon as the Powamu priest is informed in the kiva that the Katcina has reached the plaza, he squats down before the altar and begins to sing, accompanying himself with a rattle, the other men continuing to smoke and to make *nakwakwosis*. On one occasion I noticed that one of the men removed the hatchway covering and swept around the kiva at this time. This is done on every occasion, but was specially observed on this occasion only. From the plaza the Hahai-i slowly moves along another street to the Honani kiva, where he takes a position on the east side, still uttering those sounds at short intervals, and holding the tray in front of himself.

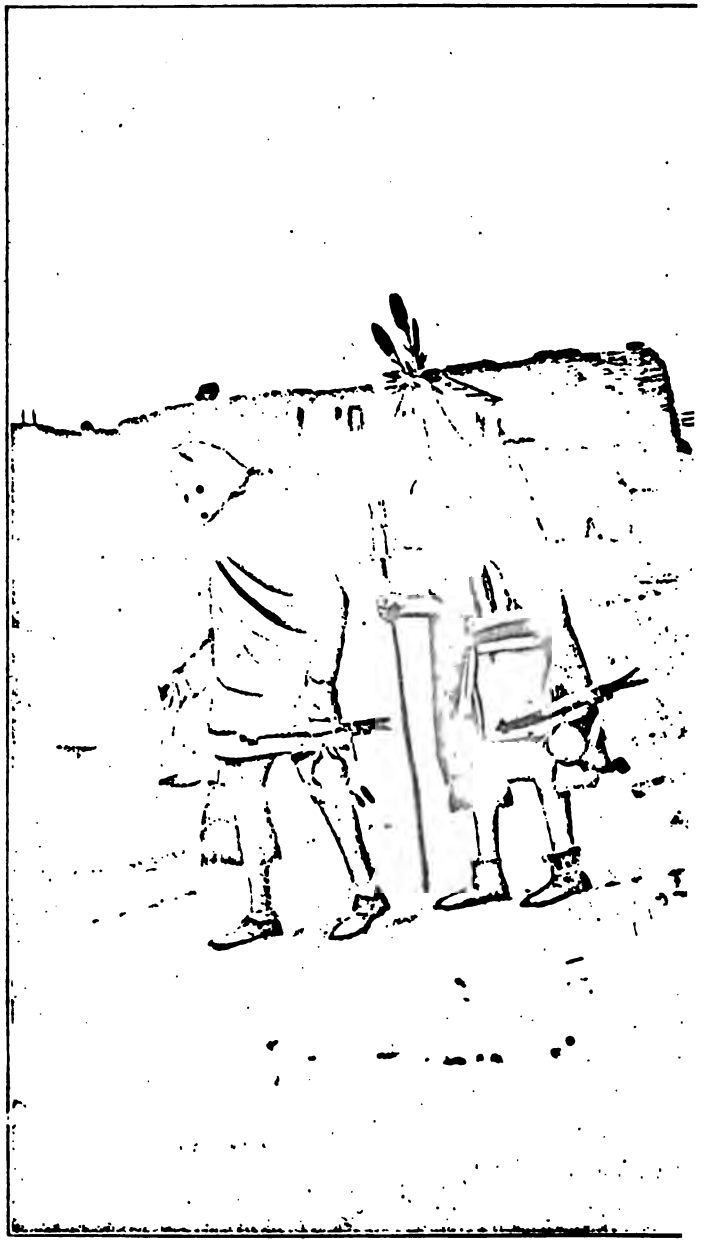
While the Hahai-i is thus waiting at the Honani kiva (see Pl.

LXIV *a*), the Ā̆ototo and Aholi, who, as has already been mentioned, were awaiting in the Kwan kiva, emerge and also slowly make their way to the kiva where the Hahai-i is standing. The Ā̆ototo is dressed in the ordinary sash and kilt, over which, however, he wears an old shirt made of white native cloth and embroidered on the sleeves and lower border with peculiar designs of cloud, plant and blossom symbols. Over this he wears a folded white ceremonial blanket (*owa*) and over this again a bandoleer of dark blue yarn. The legs are dressed in knitted cotton leggings and on the feet he wears green moccasins. The mask, which is very plain, is made of native cloth and is daubed white. To its lower edge a fox skin is tied and to the top a few small eagle's feathers. In the right hand he holds a bag with sacred meal, in the left a *mongkoho*, *mongwikuru*, and small bunches of the green corn that has been grown in the kiva. The Aholi is dressed in the regular Katcina kilt and sash, a woman's sash, and moccasins. Over the shoulders he wears an old blanket made of native cotton cloth on which are drawn designs of clouds and other unidentified objects. In the center is a large drawing of the mythical being that has been observed on different ceremonial objects. The head is human, the body that of a large bird. I have made strong efforts to get permission to photograph this rare piece of ceremonial costume, but without success. In the right hand the Aholi holds a stick, to the upper end of which six *makwanpis* are attached. This stick is about four feet long and is called *rupsi*. It is the property of the *kikmongwi* (Village chief) and is also used in the flute ceremony of the Drab Flute Society. The mask of the Aholi is also rather plain. It is made of yucca leaves and covered with native cotton cloth. To the lower edge is tied a fox skin, while to the apex are fastened a number of feathers of various kinds and to the sides a blossom symbol. In the left hand he holds a *mongkoho*, *mongwikuru*, a brass bell, a bag with sacred meal, and five small bunches of green corn. (Pl. LXV.)

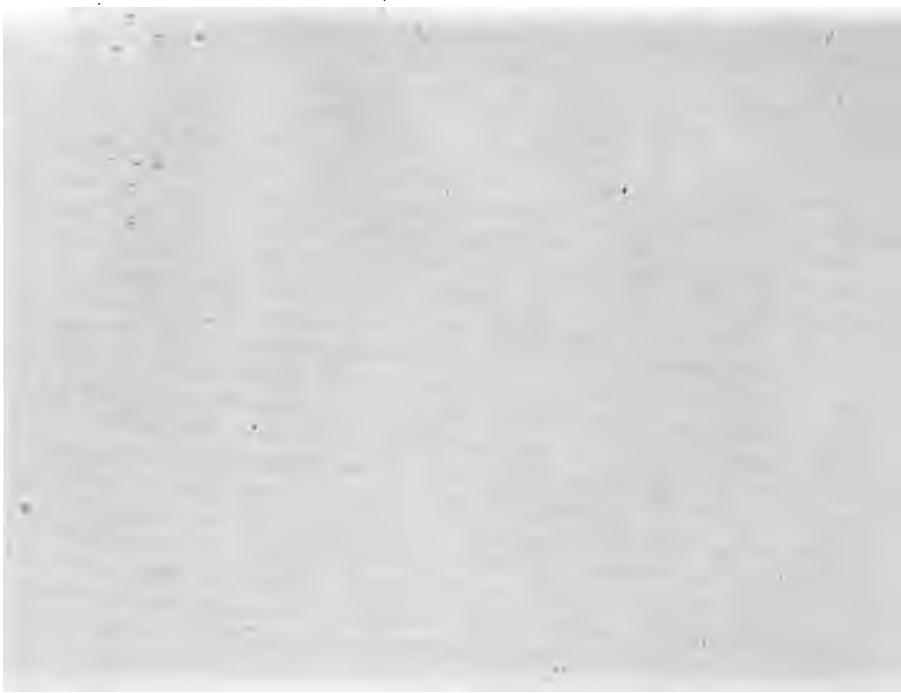
About half way between the Kwan and Honani kivas these two Katcinas stop, the Ā̆ototo makes a cloud symbol on the ground and then silently waits while the Aholi places the lower end of the stick or standard before described on the symbol and utters a peculiar, high-pitched sound, circling at the same time the upper end of the standard two times slowly from right to left. He then turns face about and repeats the performance. Both then proceed to a place, about ten paces south of the Honani kiva, where during the night a member of the Bow clan has uncovered an opening in the ground and deposited in it a baho and some corn-meal. This opening is called *hatni* and is

PL. LXV. THE ĀOTOTO AND AHOLI KATCINAS.

These two Katcinas are here shown going through the village and rubbing meal lines on various houses. This, as well as the costume of the Katcinas and what they hold in their hands, is fully explained in the text.



THE ĀOTOTO AND AHOLI KATCINAS.



about ten inches square and twenty inches deep. At this *bat*
Ā̆ototo sprinkles a meal line from the north side towards and int
batni, and then pours a little water from the *mongwikuru* int
opening from the same side. This he repeats from the west, s
east, northeast and southwest. He then silently waits until the
has repeated the same performance, whereupon both proceed t
Honani kiva, where the Hahai-i Katcina had been waiting as b
described. Both take a position by the side of the latter.
Pl. LXIV *b*.) After a few minutes the Ā̆ototo goes to the
end of the kiva, rubs a handful of sacred meal to the north s
the hatchway and then pours a little water into the kiva, wh
caught up in a bowl by a man standing on the ladder. This p
mance he repeats from the west, south and east sides of the
whereupon the Ā̆ototo takes his place again at the east side o
kiva and the same performance is gone through by the Aholi Ka
who then also resumes his position with the other two. The m
the kiva have in the meanwhile put on their *pikunas* (ceremo
kilts) and now emerge from the kiva in the following order:
the pipe-lighter with the reed cigarette and cedar bark fuse al
described, then the Powamu chief with the medicine bowl, aspergi
a baho and some sacred meal, the Katcina chief with a baho and
meal and lastly the rest of the participants in the ceremony, eac
having some *nakwakwosis* and sacred meal. The pipe-lighter st
on to the back of the Katcina and hands some meal and *nakwa*
to him. The Powamu chief asperges the back of the Hahai-i Ka
and then takes from him the tray, handing to him a baho and
meal. The Katcina chief gives him some meal and a baho and s
rest, after having sprinkled meal on his back, a *nakwakwosi* and
whereupon the men re-enter the kiva, the Katcina going to the
cina *kihu* half way down the mesa on the west side of the village
which he places the prayer offerings and where he disrobes, wra
up his paraphernalia in a blanket, and returns to the Honani
shivering with cold. Here the priests, who, as was seen, entere
kiva after the Hahai-i had left, re-emerge in the same manner
the kiva and go through the same performance, the Powamu
alone giving a baho to and taking a bunch of corn from each wit
Ā̆ototo and the Aholi as they did with the Hahai-i. Two varia
should here be mentioned: First: On several occasions it
observed that the Ā̆ototo and Aholi did not arrive at the kiva
the Hahai-i had left, on others they were there before, as desc
Secondly: It was noticed on one occasion that the sprinkli
water on the backs of the Katcinas occurred before the smoking

when asking the Katcina priest about this lately he said that Siima must have made a mistake, which is not improbable, as that priest at that time was quite old and feeble.

While these things have been going on near and around the Honani kiva, a number of different Katcinas have emerged from the various kivas and are running through the streets, distributing to the children the bows, rattles and tihus that have been prepared in all the kivas during the preceding days.* When a Katcina has disposed of all the presents entrusted to him he goes to the Honani kiva, is treated in the same manner as the Hahai-i, Ā̆ototo and Aholi, receives some meal and a *nakwakwosi* from each man in the Honani kiva (who always break off a small sprig of cedar where such forms a part of the costume) and then leaves the village on the same trail on which the Hahai-i left and deposits the prayer offerings at the same place. These Katcinas vary in different years; some, however, being always the same ones. Following are some of the Katcinas, seen on these occasions: the Hemis, Koyemsi, Tassap, Hūūve (Pl. LXVI *a*), Anga, Hehea and others. Often two of the same kind may be seen. When the last of the Katcinas has left, the men in the kiva arrange themselves around the corn, beans and pine, obtained from the Katcinas and smoke over these objects. They are then divided in as many parts as there are men in the kiva; the Powamu priest utters a short prayer over them, and then each man takes his small bunch home. I am told that these objects are placed on the piles of corn ears and between the corn ears in the houses as a prayer offering, but I have not personally observed that.

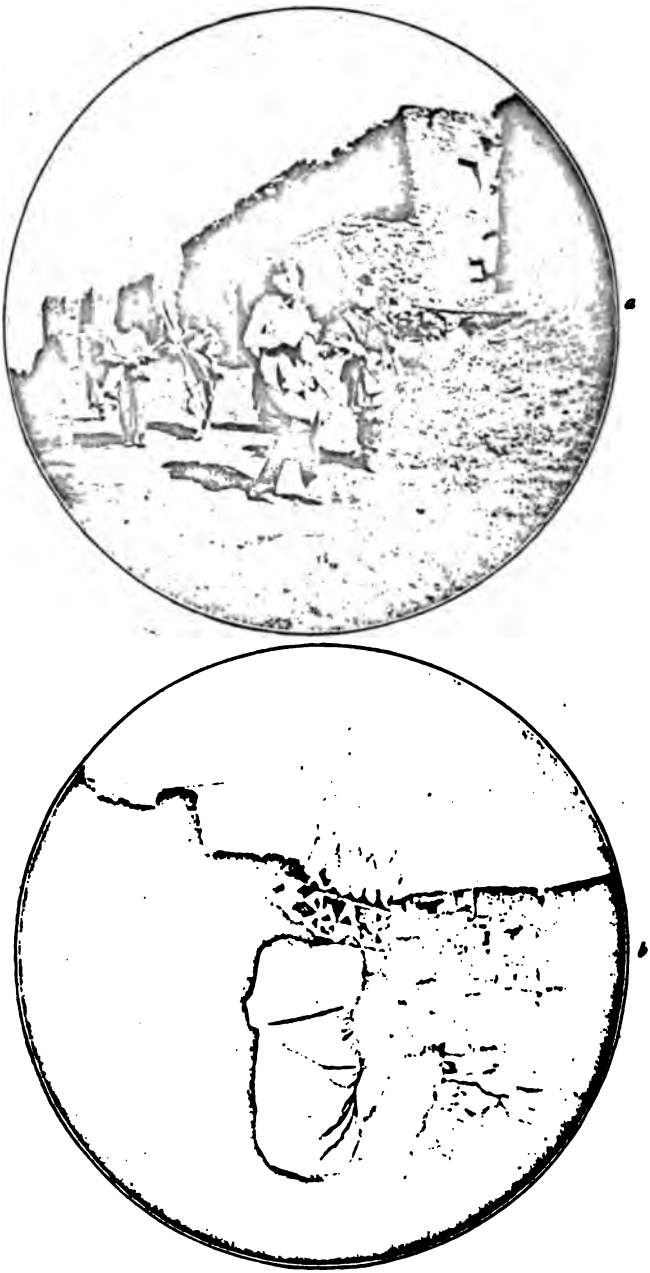
But we must now follow the Ā̆ototo and Aholi Katcinas whom we saw leave the kiva after having been asperged, smoked on and presented with prayer offerings. They first go to a house in the northwest part of the village, the Ā̆ototo leading the way and constantly sprinkling a little sacred meal before the Aholi. Before they reach the house they stop and the Ā̆ototo makes a cloud symbol on the ground consisting of a line of corn-meal, about two feet long and running across the path, and three lines of meal about a foot long running forward from this cross line. The Aholi steps onto this symbol, shouts three times, slowly swinging the standard, the lower end of which rests on the ground, from right to left, then turns around, repeats the same performance and then follows the Ā̆ototo, who again marks the path with corn-meal. Having arrived at the house, which is said to be the birthplace of the man impersonating the Ā̆ototo,

*The children may then be seen all day playing with their presents, the girls proudly carrying their tihus on their backs. (See Pl. LXVI.)

PL. LXVI. DISTRIBUTING PRESENTS.

a. Hūūve or cross-legged Katcinas running through the streets distributing presents. The name is derived from the fact that the Katcina walks with the legs crossing each other.

b. Little girl carrying tihu that has been presented to her by a Katcina.



DISTRIBUTING PRESENTS.

and hence is considered to be the ancestral home of that Katcina, the Aototo rubs four corn-meal lines to the wall of the house. The woman of the house stands on the first terrace and repeatedly says: *Askwali* (thanks)! The village chief Lolulomai, who has met the Katcinas at the house, gives to the Aototo some sacred meal and a baho and receives a bunch of green corn. The Aholi then goes through the same performance, but the bunch of corn taken from this Katcina Lolulomai hands to the woman, who receives it with a heartfelt "*Askwali*!" All then proceed to the house of the *kikmongwi* (village chief), *i. e.* the house where this personage, who is now Lolulomai, was born and raised and where his sister, who is also often called *kikmongwi*, is still living. On the way to this house the same performance with the cloud symbol takes place. At the house they are met by Puñanŏmsi, the sister of Lolulomai and of Shokhungyoma, the man who is acting as Aototo. The same performance takes place at this house as at the other, the woman also receiving a bunch of corn. From here they proceed to the Pongovi kiva which is close by and which is the kiva of Lolulomai and his brother, also of Yeshiwa who is acting as Aholi. Lolulomai enters the kiva. Both Katcinas rub a little meal to the four sides of the hatchway and then receive the prayer offerings from the husband of Pungñanŏmsi, who also receives the bunches of corn. From here a member of the Pikash or Aholi clan precedes the Katcinas to the ancestral home of the Aholi Katcina, where the same performances take place as at the other places. From here the two Katcinas go to the south side of the village where they are met behind a house by Lolulomai, who relieves them of the objects they have carried, which he wraps in a blanket and takes to his kiva. The Katcinas proceed by a different route also to the same kiva where they divest themselves of their costumes, first of all warming themselves at the fireplace, as they usually get very cold on their expedition, which lasts several hours. Food has meanwhile been brought in by the immediate relatives of the men in the kiva and breakfast soon follows, the men arranging themselves in rows on the kiva floor around the food bowls, trays, etc. On one occasion I noticed thirteen small round trays, each containing some white mush (*wotaka*) on the kiva floor. I think there was one tray for each participant in the feast. I also noticed on that occasion no less than thirty-seven small bunches of young green corn on the floor, which were undoubtedly to be given to the families and friends of the inhabitants of the kiva. But my notes fail to state any particular on this point. There are reasons to believe that the corn was furnished by the Aototo and Aholi Katcinas, as they were the only men, as far

as I have ascertained, who had planted any corn in that kiva in addition to the beans. Of the latter, some had been planted by all of the inhabitants of the kiva. The bahos, which the two Katcinas had obtained at the different places where they stopped, were also lying in the kiva, and I was told that they would be deposited in the afternoon at one of the principal "Katcin *kihus*" south of the village, called Kuwa-waimawee.

In all the other kivas, and also in the houses, preparations are being made for a feast in which the beans that were pulled in the kivas early in the morning and have since been cooked form the principal dish.

In the Honani kiva the dismantling of the altar is now completed. It will be remembered that the following objects remained at their places when the altar was taken down on the previous evening: The four *natsi* sticks, the *tiponi*, the "mother" (*tiponi* of the Katcina priest), the medicine bowl, the six corn ears, a *mongwikuru* and the four bahos that had been standing in the sand ridge. All the objects belonging to the altar proper are wrapped up, the four bahos are placed on the tray which the Hahai-i carried and on which are still lying the cottonwood twig, a few small twigs of pine and some green corn, all of which, I believe, belong to the Powamu priest. This tray, the medicine bowl and the bowl with the water which the Ăototo and the Aholi had poured into the kiva are temporarily placed on the banquette in the north part of the kiva. The sand ridge is swept up by a member of the Sand clan and the sand deposited near the aforementioned *batni*, a few paces south of the kiva.

Towards noon the Powamu priest disposes of the water poured into the bowl by the Ăototo and Aholi, and of that in the medicine bowl and *mongwikuru*, and of the objects remaining in the tray. This has been observed only once and the following facts were noted down:

At about ten o'clock the Powamu priest Siima went into the kiva, placed the green corn, pine sprigs, and beans on the floor in the northwest corner of the kiva in four small bunches, placing with each lot also one of the bahos from the altar sand ridge. He then sang a long song over these objects, accompanying himself with a gourd rattle, during which he sprinkled with a *makwanpi* (aspergill) all the water from the bowl on the four piles. After he was through singing he also poured on them the water from the medicine bowl. He then placed the four bahos, the *mongwikuru* and some sacred meal on the tray and took the tray to a field west of the mesa. Here he first dug a hole in the soft sand and then took some meal from the tray, held it

KATCINAS QÖQÖNTINUMYA.

Pl. LXVII. Katcinas Qöqöntinumya.

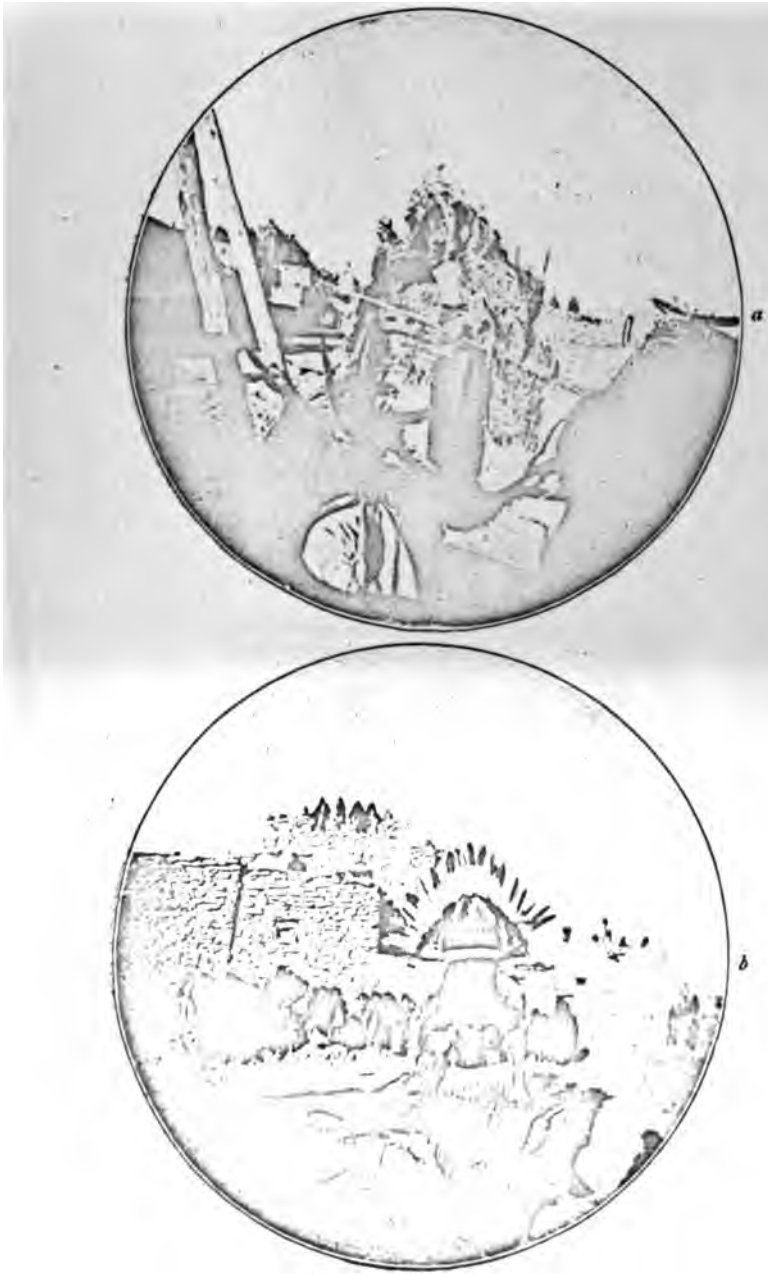
a. Hāāā Katcina which is also often called the Katcina mother.

b. Two Hote Katcinas to the left. The one in the foreground is an innovation, a part of the costume of different Katcinas having been adopted. The term Qöqöntinumya is used to designate the going about of different Katcinas through the streets and kivas on such occasions as this, the Balölökong ceremony, etc.

KATCINAS QÖQÖNTINUMYA.

PL. XLVIII. DISKS OF THE POTA.

1, 2 and 3. Blossom symbols.
4. Cloud symbols.
5. Hopi symbol of the moon.
6. Clouds and corn ears pictured in a blossom symbol.

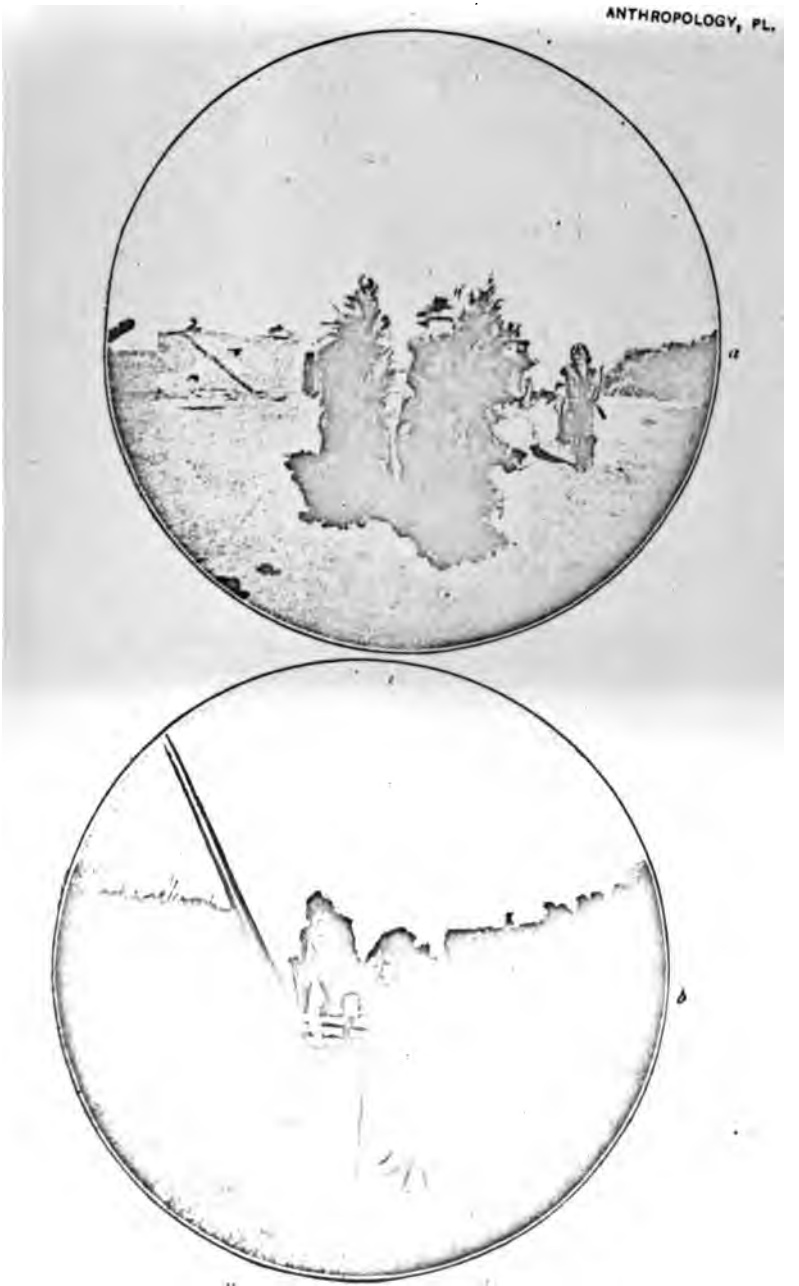


KATCINAS QÖQÖNTINUMYA.

PL. LXIX. KATCINAS QÖQÖNTINUMYA.

a. Chaveyo Katcinas.

b. Wayáq Ho (Big Head Ho) Katcina, also called Hölöokong Katcina, from the serpent (hölöokong) painted around the eyes of the mask.

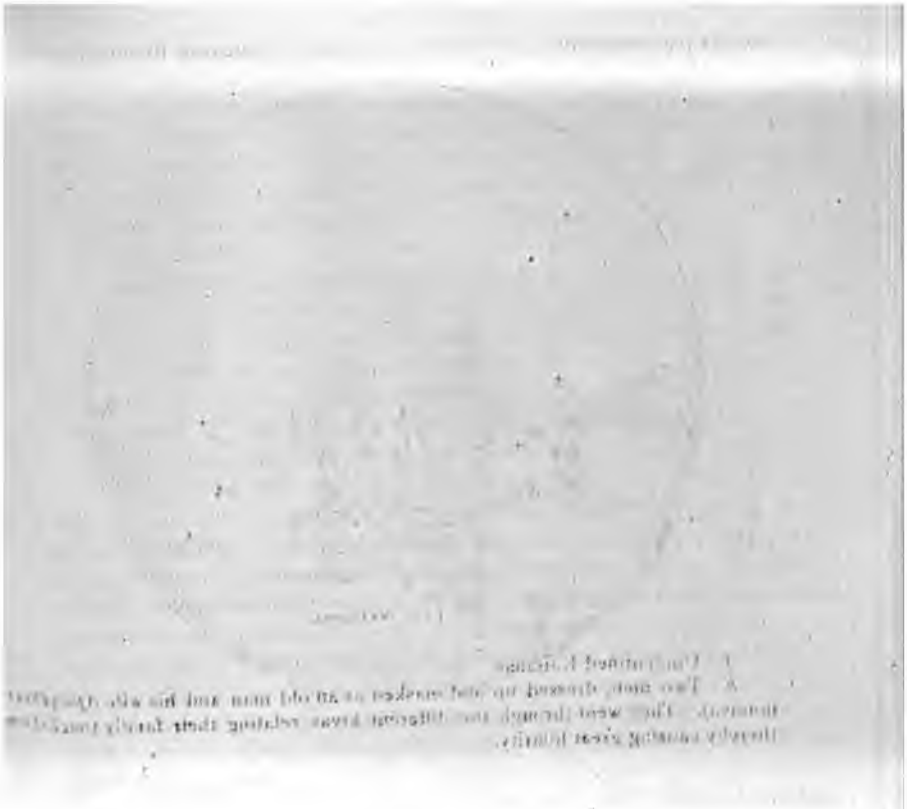


KATCINAS QÖQÖNTINUMYA.

Pl. LXX. Katcinas.

a. Unidentified Katcinas.

b. Two men, dressed up and masked as an old man and his wife ((
inumya). They went through the different kivas relating their family t
thereby causing great hilarity.



to his lips, whispered a silent prayer on it and sprinkled it into the hole from the six ceremonial directions. Next he placed a baho into the hole, also waving it first towards it from the six directions. He then disposed of the other three bahos but my notes do not distinctly state where he placed them, only that he did not wave them first. My recollection, however, is that he stuck them into the sand beside the hole. The latter was then closed into the hole from the *mongwikuru*, also from the six ceremonial directions and the hole then closed up. Finally Siima again held some meal to his lips, prayed over it, sprinkled it on the place where he had closed up the hole, threw also two times a pinch towards the sun and then returned to the kiva. The four bunches of corn, beans and pine he took to the house where he lived (that of one of his daughters) where they were inserted between the corn that is piled up in every Hopi house as already stated.

During the day many different Katcinas appear in the village. One group is always led by the Katcina mother, the Hāāā Katcina (See Pls. LXVII and LXXII *d**), and the blue and yellow Hote Katcinas. The Haaa is dressed like a woman. To the dress are fastened numerous crosses or stars made of corn husks. His hair is arranged on one side in the typical whorl of the Hopi maiden, on the other side it hangs down loosely. On the back of the head he wears a disk to which some crow feathers are attached. This represents a scalp, crow feathers being used, it is said, as a slur on the enemies of the Hopi, the Navajos, Utes, Apaches and others, who used to make raids on them as the coyotes and crows make raids on their fields and flocks. It is said that formerly a genuine scalp was used.

These Katcinas go through the streets and to the different kivas. At some of the latter they are joined by other Katcinas such as the Snake, Koyemsi, Cotukonangwu, Chaveyo, Woyak-Ho and others (see Pls. LXVIII, LXIX and LXX), who have dressed themselves up in those kivas. They make the round through the village and to the different kivas four times during the course of the day. They do not perform any special ceremonies but talk, quarrel, make fun, some give presents to the children that were not ready for distribution in the morning, etc. The last round they make in the opposite direction from the others, the Katcinas from the different kivas leaving the group and entering their respective kivas.

---

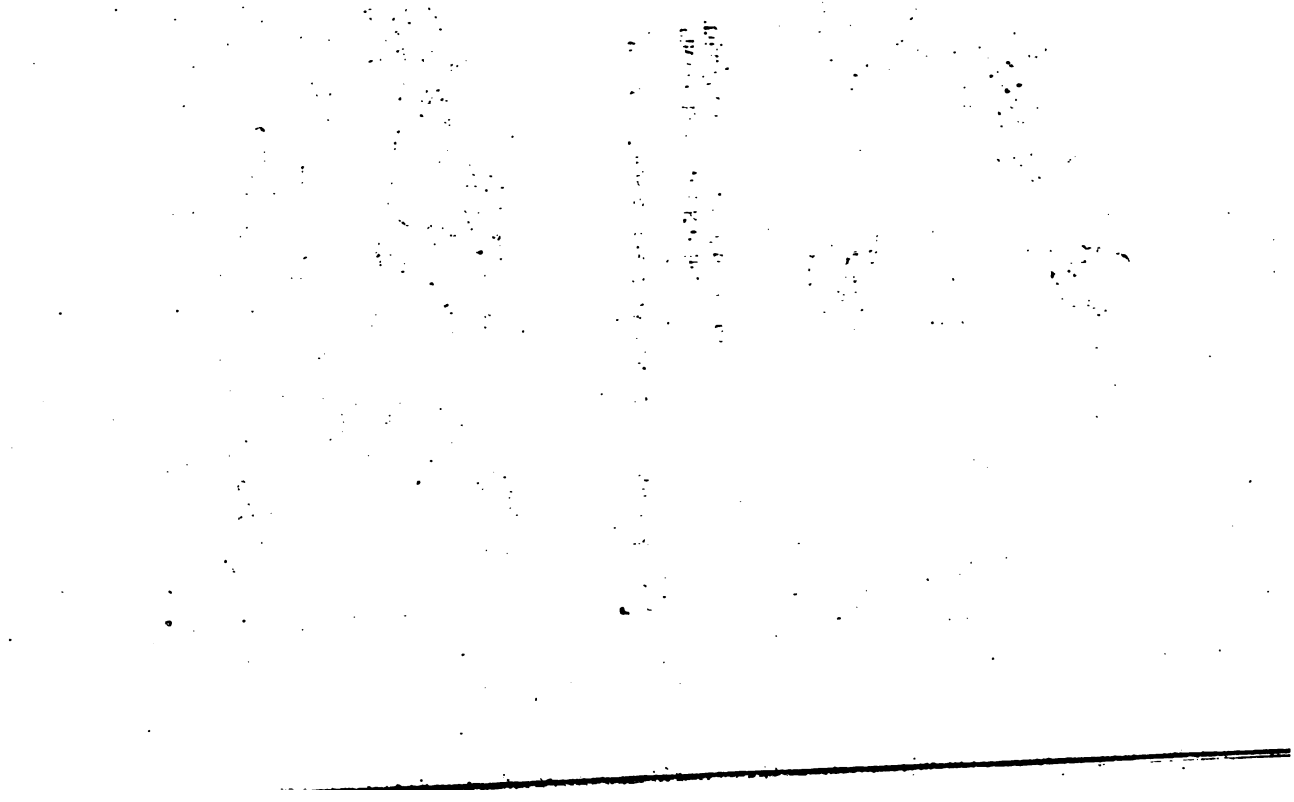
*The following story is told of the Haaa Katcina: A long time ago some Hopi were living at Batangwoshtolkave (Squash-seed-point), about a quarter of a mile east of Oraibi. One day a mother was putting up her daughter's hair. When she had completed one of the whorls, the daughter observed a party of enemies sneaking towards the village. She at once snatched from the wall a bow, quiver and arrows, rushed to the village, warned the inhabitants, led the defending party and defeated the enemies. That Hopi maiden now occupies a prominent position in the Katcina Pantheon of the Hopi as the Haaa Katcina and is called the "Katcina mother."

Another group of Katcinas that usually appear on this occasion are the so-called Cooyoktu (Cooyokos) of which there are generally four: The Cooyoktu Pawaamu (elder brother of the Cooyokos) the Cocooyoktu Tahaamu (uncle, mother's side, of which there are two) and the Cooyok Wuhti (woman). These are accompanied by two Hehea Katcinas.

These Cooyoktu are very much dreaded by the children of the village. When a child is naughty or disobedient, the parents or relatives threaten that they will call these monsters, who will come and get it. On these occasions, when the latter are in the village, these threats are often carried out, and the conversation that occurs when they come to a house where a child is to be frightened into good behavior is usually about as follows: The Cooyoktu Pawaamu approaches the child and says: "You are naughty and bad; we have come to get you. You fight the other children, kill chickens (or other similar misdeeds are mentioned), and we shall now take you away and roast and eat you." The Cooyok Wuhti chimes in and repeats the charges and the threats. The child begins to cry and to promise good behavior, but the Katcinas refuse to relent. "Of course, you will be bad again, we do not believe you," and the woman begins to reach after the child with her crook. The latter screams and begins to offer presents, usually meat if it is a boy, sweet corn-meal if it is a girl. The Pawaamu pretends to take the present but grabs the child's arm instead. The pleadings and promises to be better are renewed and finally the two Katcinas say that if the two Tahaamu are willing to accept the presents, they will relent this time. The latter declare themselves satisfied, the meat is put into the *hoapu* (basket) carried by the woman, the meal into sacks carried by the two Hehea Katcinas, and with many admonitions and threats to certainly take the little sinner if they hear of further complaints, the party moves on to another place, where the same scene is repeated. The Hopi say that formerly the Katcinas would occasionally actually take a child with them, but that once a child died from fright, and since then they content themselves with frightening the children as described.

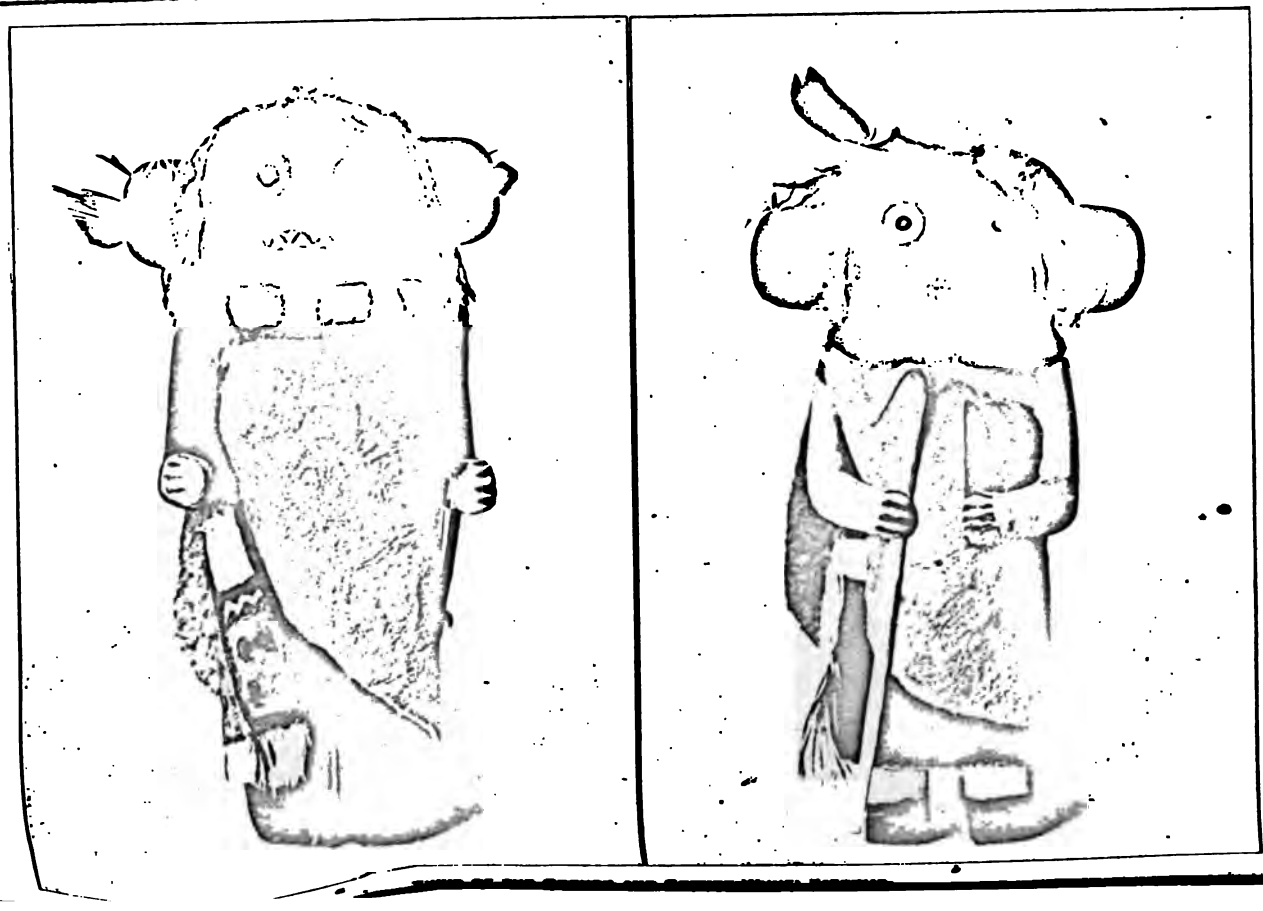
The Katcinas of both of these groups always belong to the so-called "Ichiwoti" (Angry) Katcinas. To these belong such Katcinas as the different varieties of the Ho, the Big Head, Cotukvnangwu, Söhöncomtaka, Hömsöna, Motsin, Chaveyo, Snake, Hote (different varieties), Chitoto, Kokopöl, Buffalo, Grease, etc.

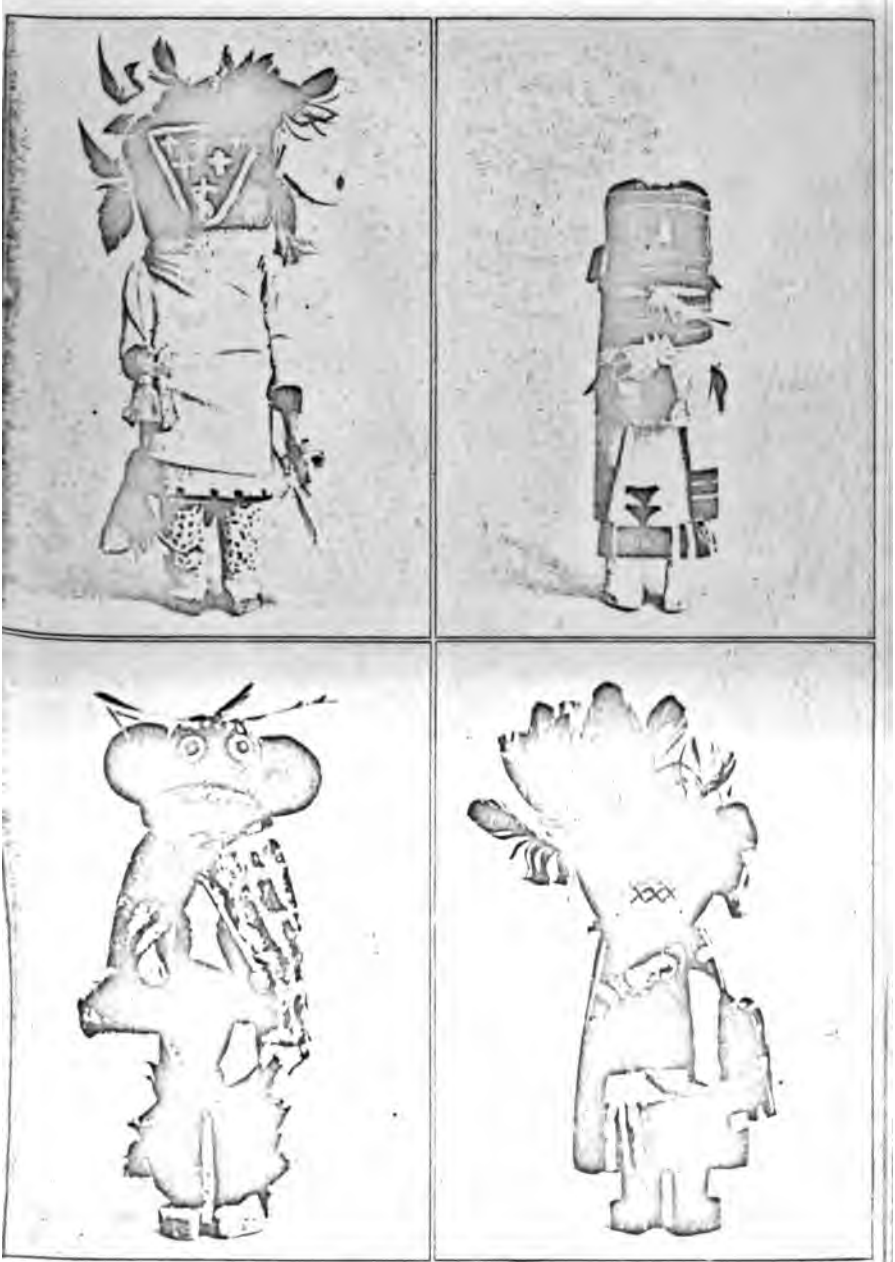
I am told that in former years other ceremonies took place on this and the following day. They were especially elaborate and complicated in those years where initiations into the Wowochim, Horn, Agave and



Pl. LXXI. Tihus of the Cooyok and Cooyok-Wuhti Katcinas.

a. Tihu of the Cooyok Katcina.
b. Tihu of the Cooyok-Wuhti Katcina.





VARIOUS TIHUS.

PL. LXXII. VARIOUS TIHUS.

a. Mongwi (Chief) Katcina. *b*. Pachawo Mana. *c*. Chaveyo
d. Hāāā Katcina.

Singers' Societies had taken place in the preceding fall, at the great Wowochim ceremony. As the latter has not taken place in Oraibi while the author has lived there, and, in fact, not for a number of years previously, neither that ceremony nor the additional Powamu ceremonies just mentioned have ever been studied. But it might not be amiss to record here, at least what the author has been able to learn about the latter from descriptions by various eye-witnesses. This is about as follows:

After the Katcinas which had been roaming through the village, as just described, had dispersed, the Powamu chief went to a place about one-eighth of a mile northeast of the village, descending a trail part of the way where there is an opening in the side of the mesa called the *pohki* (dog-house). Tradition says that a long time ago the dogs lived in this opening but left it and moved to the village, where they have lived ever since.* Here several Mongwi (chief) Katcinas, one Hahai-i Wuhti and a number of maidens from the village had assembled and dressed up. These the Powamu chief conducted to the village. The procession is said to have been formed in the following manner: It was headed by the Powamu priest, who carried a tray with bahos to be given to the maidens the next day. He was followed by the Mongwi Katcinas, of which there were usually four, who walked abreast. (Pl. LXXII, *a*.) These Katcinas carried in their right hand a rattle consisting of a bunch of scapulæ, in their left a bag with sacred meal and a *mongkoho* (see Pl. LV), and were singing while the procession slowly proceeded to and through the village. Behind these Katcinas walked in single file the manas, each one carrying an empty tray, which was to be used the next day. By the side of the column walked another Katcina, the Hahai-i Wuhti (Hahai-i woman), who frequently poured and sprinkled from a vessel water on the children that were among the spectators and distributed among them *somiwiki* (corn-meal mush tied up in corn husks and then boiled), which is a favorite dish with the Hopi and not infrequently used to distribute to the spectators when certain ceremonies are in progress.

Having slowly proceeded to and through the village (the Mongwi Katcinas constantly singing), they lined up on the east side of the Honani kiva, where they were sprinkled with corn-meal by the Powamu priests, whereupon they proceeded to Towanashabee, a place about one-quarter of a mile south of the village. Here they disrobed

*This place seems to be selected because it is suitably located. It has otherwise no connection with or bearing on the Powamu ceremony. The Katcinas are said to come from Kl'ahiwuu, the ancient home of the Honani clan and the Powamu fraternity, which is situated sixty miles northeast from Oraibi.

and then returned to the village. The Powamu chief had entered the kiva after having sprinkled the Katcinas with sacred meal and having told them to go home now and to return the next day.

The costume consisted of two *toihis*, if that many were obtainable (if not, *atöes* were used instead), moccasins, the usual woman's sash and the square mosaic ear pendants. The hair they wore on that occasion in whorls.

These manas are called, it is said, Pachawo mamantu (manas) after a herb which the Hopi call *pachawo*, and the ceremony of their carrying beans to the village the next day is called Pachawo-intota. It is possible that formerly this herb was used instead of beans, which the herb very much resembles.

THE POWAMU KATCINA DANCE. (Night Ceremony.)

During the following night the whole village is astir, as in nearly all the kivas the men and boys participate in the dance of the Powamu Katcina, which is witnessed by the women and children. On this occasion the Katcinas appear unmasked, a very rare occurrence. The new Powamu and Katcina Wiwimkyamu (from *Wimkya*, member) that were initiated on the fifth and sixth days are to learn for the first time that Katcinas, whom they were taught to regard as supernatural beings, are only mortal Hopis. They do not participate in the dance, but occupy places among the spectators on the elevated portion of the kiva.

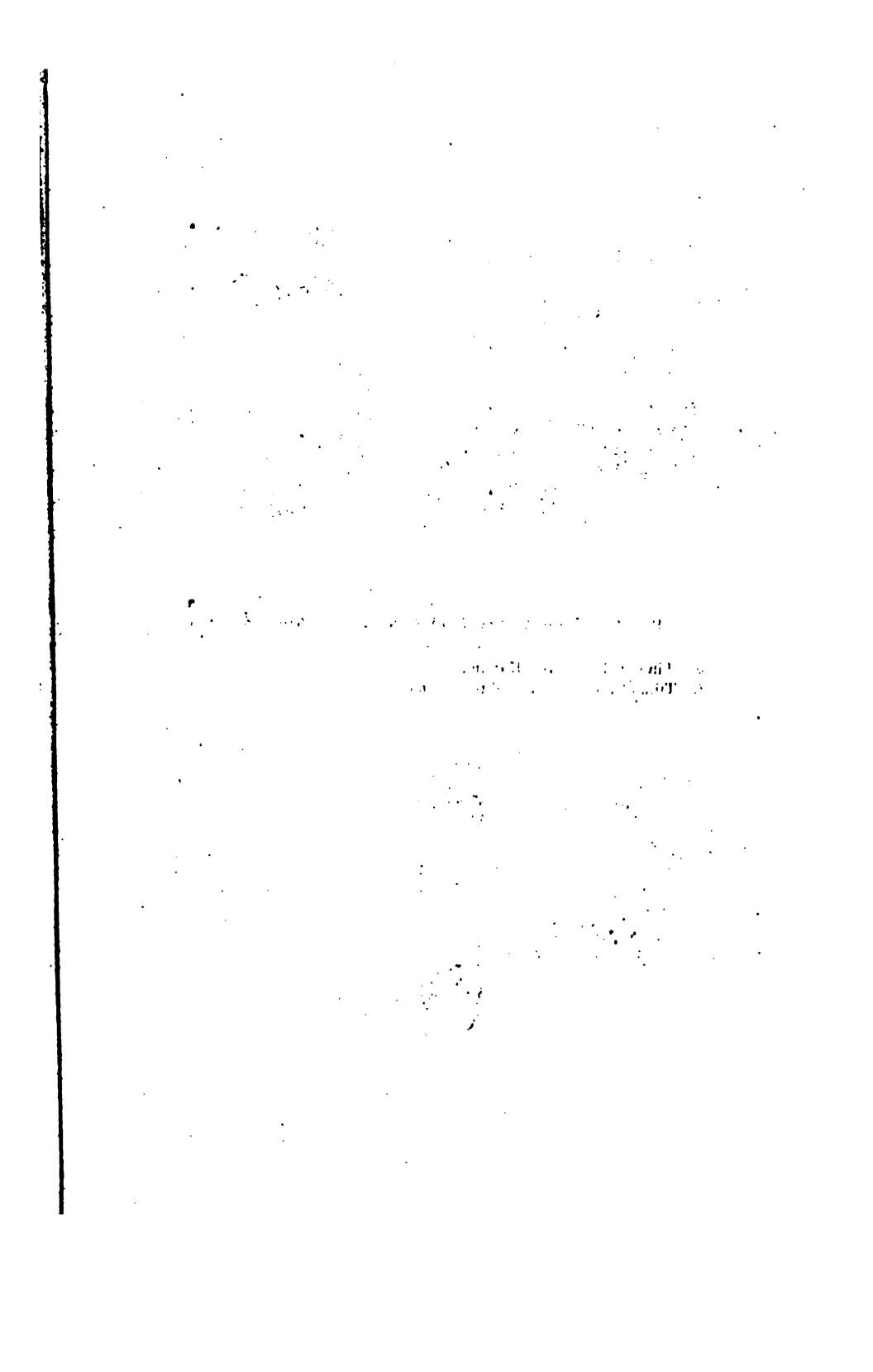
The Powamu Katcinas are costumed as follows:

(*a*.) The men: Around the loin they wear the embroidered Katcina kilt and sash and a woman's sash, and around the neck numerous strands of beads. Over the right shoulder is worn a bandolier, which was formerly made of two strands of yarn, one blue, the other reddish brown, the two being twisted together. Such a band is called *naalongmurukpu* and is also still used occasionally in other ceremonies.* Others have bandoliers of other kinds of yarn or of balletta or other red stuff. A turtle shell rattle is tied to the right leg and ear pendants of green beads are worn in the ears. The moccasins are usually painted green and over them are worn ankle bands of various kinds. (For a *tihu* of this Katcina see Pl. LXXIII, *a*.) In their right hand they hold a gourd rattle, in their left a pine sapling, the pine having been gotten by messengers from Ki'shiwuu. On the head they have three artificial squash blossoms made of corn husks and painted in various colors.

*At the last Marau Ceremony the chief priest, Wickwaya, pointed out to the author a *naalongmurukpu* that was used on the head-dress of the Marautakas in the public performance, and he stated that formerly yarn of that color only was used.

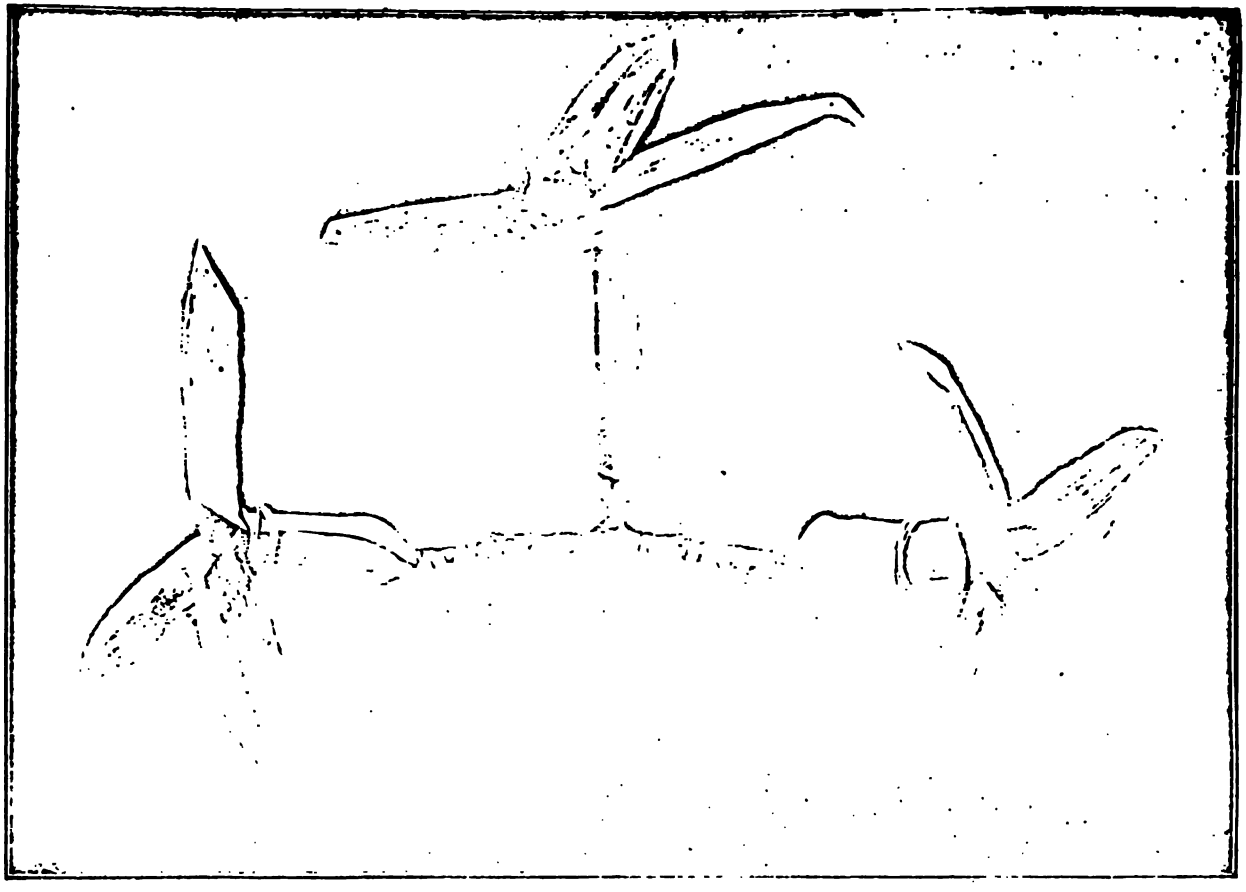
Pl. LXIII. Various Tihus.

a. Powamu Katcina. *b.* Powamu Katcina Mana. *c.* Payatamhoya. *d.* Powamu Wuhti Tiata Katcina.

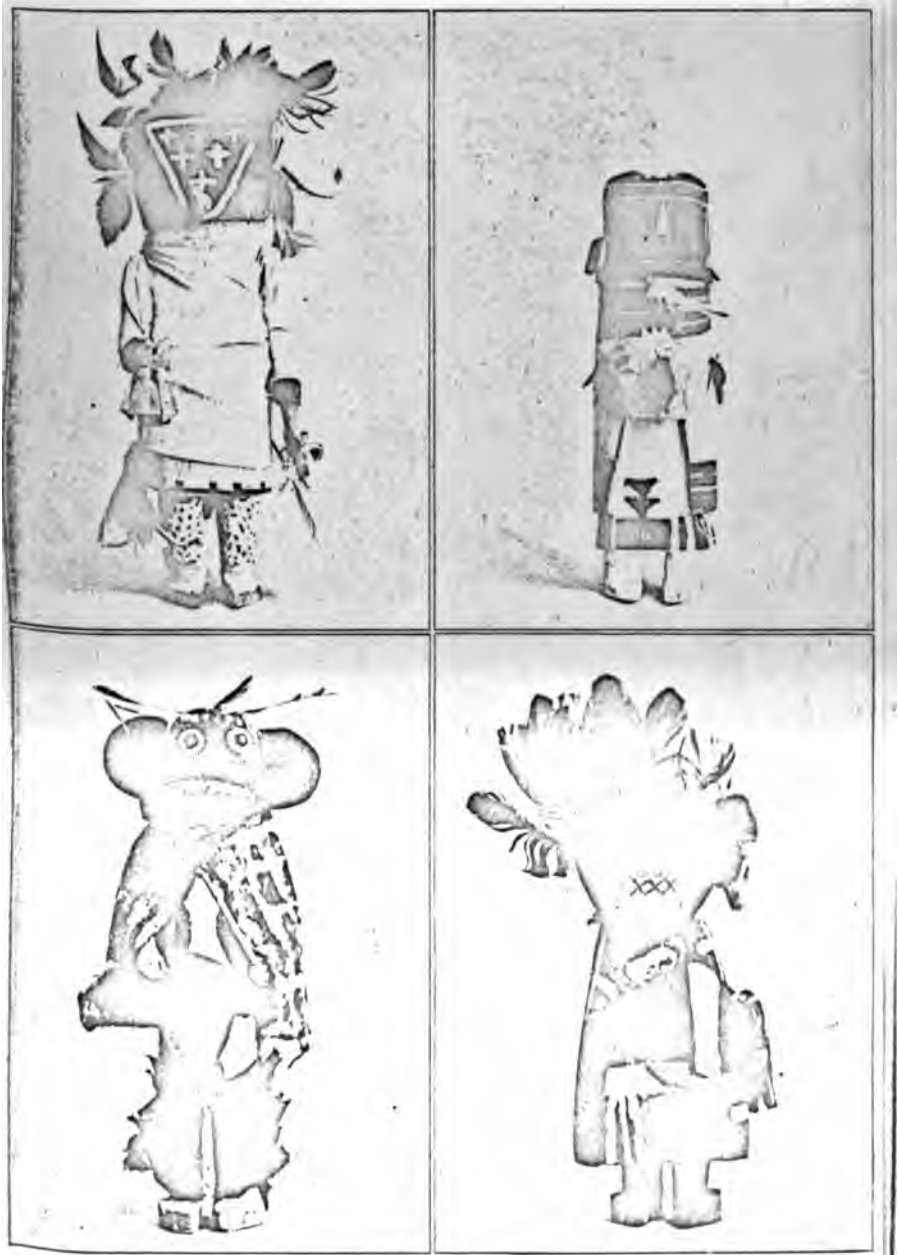


PL. LXXI. TIHUS OF THE COOYOK AND COOYOK-WUHTI KATCINAS.

a. Tihu of the Cooyok Katcina.
b. Tihu of the Cooyok-Wuhti Katcina.



POWAMU HEAD-DRESS



VARIOUS TIHUS.

PL. LXXII. VARIOUS TIHUS.

a. Mongwi (Chief) Katcina. *b*. Pachawo Mana. *c*. Chaveyo Katcina. *d*. Hāāā Katcina.

ing a full Wowochim ceremony. It seems that on these occasions the different kinds of Katcinas that roamed through the village on the previous day, as described before, again appeared in the same manner. The Pachawa manas, the same that were conducted from the "Dog-house" to the village on the previous evening by the Powamu priest, repaired to a place about a quarter of a mile south of the village called Towanashabee,* where they and the Mongwi Katcinas had gone the previous evening, and where they were dressed up in the costume of the Katsinmana the same as on the night before, only the hair was tied in a knot behind the head instead of in whorls. (Pl. LXXII, *b*.) Just who was with them could not be ascertained, but it seems that, besides some old women belonging to the Honani clan, the chief Powamu priest was one of them, at least conducted them later on to another place, as will be described presently.

Some time in the afternoon the Powamu priest sent some one to the village to tell the Katcinas to drive the people into their houses and keep them there, to notify the men to cut the beans in the kivas, to dig holes near the kivas and bury in them the sand in which the beans were grown and to take the beans to Kuwawaimavee, another place about a quarter of a mile south of the village. Hereupon the Hāāā Katcina at once ascended to the roof of the house from which all sacred ceremonies are announced, swung and twirled his bow and quiver and shouted. Just what no one could tell me. Most of my informants say he simply shouted. It seems to have been a signal to the other Katcinas in the village because they at once dispersed, scattered through the village, urged the people to go into their houses and then watched the doors that no one should leave a house. In the kivas the men now cut the beans that had not been cut in the morning for the feast, tied them in small bunches to short sticks and fastened these to a framework or "tree" of sticks and dry grass; with them were tied pine saplings and bunches of *awatsi* and *nyi*, two common herbs. These were then placed into large trays and taken to Kuwawaimavee, where those who were to take part in the procession were assembling. The earth in which the beans had been grown was dumped into the holes made for that purpose and then covered up. As soon as all the beans had been taken to the aforementioned place the people were allowed to leave their houses and to go to Kuwawai-

*Towanashabee is a place about three miles south of Oraibi, where the Honani people are said to have lived a while after coming from Ki'shiwuu and before having been admitted to the village. It is a peculiar custom, however, that distant places, sacred to the Hopi, have duplicates, as it were, near the village. Thus, there is a Ki shiwuu, Homolovi (ancient village near Winslow), Nuwatikiovi (San Francisco Mountains) and Towanashabee, close to Oraibi, because, the Oraibis say, it is too far to always go to those distant places to deposit prayer offerings, etc.

mavee except, of course, the children who had not yet been initiated into a religious fraternity. Here many men had in the meanwhile dressed up as Katcinas, each kiva representing a different kind and sometimes, as I understand it, the same kiva sent different kinds of Katcinas.

At Towanashabee the maidens had in the meanwhile arrived and been dressed up as the Katcinmana that accompanies the Hemis, Qöoqöqlöm and other Katcinas. They were then conducted by one of the Powamu priests to Kuwawaimavee, where they were handed the tray with beans and then the procession was formed in the following manner:* At the head of the line walked the kikmongwi who was followed by the chaakmongwi, kalehtakmongwi, the Powamu priest, the Ãototo Katcina and the Aholi Katcina, in the order named. Then came a so-called Tocauv or relieving Katcina,† so-called because they occasionally relieve the Pachawo manas of the trays, which are said to have been quite heavy. This Katcina was followed by a mana, the two belonging to one kiva. Then followed another pair from another kiva, then another, etc. The order in which the kivas were represented is said to have been as follows: Sakwalãnve (Blue Flute), Nashabe (Centre), Tcũa (Rattle Snake), Kwan (Agave), Hawovi (Descending or Going Down), Tao (Singers), Hano (Hano), Wikolapi (Wrinkle) and Pongovi (Circle). Each pair was, as I understand it, accompanied by the different Katcinas from that kiva, who walked on either side constantly shouting, some also carrying beans in *hoapus* (a deep basket, carried on the back). On both sides of the procession walked the inhabitants of the village. At short intervals the Tusauv Katcinas would ask the manas: "*Um nat ka manguu?*" ("Are you not yet tired?") and if answered in the affirmative would take the tray and carry it awhile. The Haãã Katcina (Katcina Mother) is said to have kept somewhat at the head of the procession but without having confined himself to a special place.

Having arrived at Pachawo Nanasungoi (Pachawo Resting Place) all halted, the trays were placed on the ground and all rested a few minutes. This place is situated at the south edge of the village. Soon the procession was again formed and proceeded to a plaza south of the Honani kiva in the centre of which there is a small opening in

*My informants differ somewhat on this point, but the order here given is believed to be very nearly if not entirely correct. Some claim the Powamu fraternity not to have been represented, others that the Katcina priest also took part in the procession.

†The Tocauv Katcinas were always boys or men that had been initiated into the Katcina order during that Powamu ceremony. It is said that they might represent any kind of Katcina (such as the Maalo, Hopi-Anga, Sio, having been noticed), but none of the so-called angry Katcinas. Some claim, however, that formerly they had a special Tocauv Katcina.

the ground, called *batni* (well or cistern), which belongs to the clan and into which one of the Bow people deposits a and some sacred meal very early on the eighth day of the wamu ceremony. Around this *batni* the procession moved times from right to left, the trays being placed on the groun a few minutes on the north, west, south and east sides, also being carried occasionally by the Tucauv Katcinas, understand it. The trays are set down—planted—as a praye those things in them might grow abundantly. They then proce the Honani kiva which is located only a few steps to the nortl They walked around the kiva also four times. During the f round the manas handed the trays to the Tusauv Katcinas, and all the leaders or momngwitu (chiefs) and the Tusauv Katcinas their manas arranged themselves around the kiva. The pipe-li and the Powamu chief priest emerged from the kiva, the first v reed cigarette and a lighted fuse of cedar bark, the latter wit medicine bowl and aspergill. The first smoked on the back leaders and Katcinas, the latter sprinkled them with water.

Hereupon the chaakmongwi (crier) shouted that all should up or otherwise hide their children (*i. e.* those who had not yet initiated). As soon as this was done all the Katcinas took off masks, certain men from each kiva took the trays from the mana the *hoapus* from the Katcinas and carried them with their conte the houses of the respective manas. The latter, as well as a Katcinas, went to their respective kivas where they disrobed manas going to their houses, where they distributed the beans to their friends, who took them home to use as one of the in the feast that followed. The herbs and pine saplings wer distributed and placed, as is usually the case, on the corn piles away otherwise in the different houses.

POWAMU SONGS.

It has not yet been possible to obtain all the songs used in the entire Powamu ceremony. Fortunately, all those which are sung in the regular morning and evening ceremonies of the Powamu ceremony proper have been recorded. Of the Powalawu songs, however, we have only three. Besides these we have the Discharming or Purification song, and of others, for instance that sung by the Powamu priest over the four bahos, etc., on the last day, we have some notes but too incomplete to be published.

The language of some of the songs is almost entirely archaic and that of others contains many archaic words, while all of them contain words that have no special meaning, so that the interpretation of the songs has thus far been very unsatisfactory. Most of the words undergo considerable change and receive additional syllables when used in songs, so that it is often very difficult to identify them when hearing or even when writing them. I may state in this connection that the number of songs of the Hopi is legion, but it is surprising what a great percentage of them are not at all or are only partly understood by the Hopi, because the songs are either entirely or partly composed of archaic words or have been borrowed from other tribes. The latter is especially the case with the songs of such Katcinas as have been introduced from other tribes, and it is self-evident that the knowledge of such songs by the Hopi is but imperfect at best and, in fact, some are used in fragmentary form only. It is to be hoped that someone will be able to make a special study of this subject, which, however, will necessitate a study of the language thorough enough to enable the student to dispense with interpreters, as in many cases either the old priests will not sing the most valuable and sacred songs, or the interpreters, who are young people, are unable to give the meaning of the words, many of which are not used in everyday life.

SONGS USED AT THE POWAMU CEREMONY PROPER.

FIRST SONG.

1. *To the North.*

Kayav komacitotoooo, ...	Meaning could not be ascertained.
Kayav komacitotoooo, ...	words are archaic.
Kayav komacitotoooo, ...	
Kayav komacitotoooo, ...	
Anihiyahana, ...	Words archaic. Meaning unknown. T
Aniyaana, ...	four lines are sung at the beginni
Haaniyana, ...	the first stanza only.
Haaniyaana, ...	
Nana kwiniñaaaaa, ...	(You) over yonder to the north.
Sĭka omaw omi nönönga, ...	Yellow clouds, come out and rise.
Latăkihuy ayoangqō, ...	Latăkihuy[1] (obscure) come from over yo
Sĭka talawipi omi nönönga, . . .	Yellow lightning, come out and rise.
Lataciwuy ayoangqō, ...	Lataciwuy[2] (obscure) come from over yo
Sĭka chöchölömakata,[3]	Yellow (rain) drops, give us (?) sprinkl
Akwa tohĭkangwinaaaa, ...	To refresh our crops.
Anihiyahanaha, ...	Obsolete.
Anihiyahanaha, ...	

2. *To the West.*

Kayav komacitotoooo, ...	Obscure.
Kayav komacitotoooo, ...	
Kayav komacitotoooo, ...	
Kayav komacitotoooo, ...	
Nana tawangqōo, ...	(You) over yonder to the west.
Sakwa omaw omi nönönga, . . .	Blue clouds, come out and rise.
Latăkihuy ayoangqō, ...	Latăkihuy (obscure) come from over yo
Sakwa talawipi omi nönönga, . .	Blue lightning, come out and rise.
Lataciwuy ayoangqō, ...	Lataciwuy (obscure) come from over yo
Sakwa chöchölömakata, ...	Blue (rain) drops give us (?).
Akwa tohĭkangwinaaaa, ...	To refresh our crops.
Anihiyahanaha, ...	Obscure.
Anihiyahanaha, ...	

3. *To the South.*

Kayav komacitotoooo, ...	Obscure.
Kayav komacitotoooo, ...	
Kayav komacitotoooo, ...	
Kayav komacitotoooo, ...	
Nana tatyaqōo, ...	(You) over yonder to the south.
Pala omaw omi nönönga, ...	Red clouds, come out and rise.
Latăkihuy ayoangqō, ...	Latăkihuy (obscure) come from over yo
Pala talawipi omi nönönga, . . .	Red lightning, come out and rise.
Lataciwuy ayoangqō, ...	Lataciwuy (obscure), come from over yo
Pala chöchölömakata, ...	Red (rain) drops give us (?).
Akwa tohĭkangwinaaaa, ...	To refresh our crops.
Anihiyahanaha, ...	Obscure.
Anihiyahanaha, ...	

4. *To the East.*

Kayav komacitotoooo, ... } Obscure.
Kayav komacitotoooo, ... }
Kayav komacitotoooo, ... }
Kayav komacitotoooo, ... }
Nana nahopoqŏo, ... (You) over yonder to the east.
Qŏcha omaw omi nönönga, . . . White clouds, come out and rise.
Latakihuy ayoangqŏ, ... Latakihuy (obscure) come from over yonder.
Qŏtcha talawipi omi nönönga, . . White lightning, come out and rise.
Lataciwuy ayoangqŏ, ... Lataciwuy (obscure) come from over yonder.
Qŏcha chöchölömakata, ... White (rain) drops give us.
Akwa tohikangwinaaaa, ... } Obscure.
Aniiyahanaha, ... }
Aniiyahanaha, ... }

5. *Towards Above.*

Kayav komacitotoooo, ... } Obscure.
Kayav komacitotoooo, ... }
Kayav komacitotoooo, ... }
Kayav komacitotoooo, ... }
Nana ongaqŏ, ... (You) over yonder above.
Toko omaw omi nönönga, . . . Black clouds, come out and rise.
Latakihuy ayoangqŏ, ... Latakihuy (obscure) come from over yonder.
Toko talawipi omi nönönga, . . . Black lightning, come out and rise.
Lataciwuy ayoangqŏ, ... Lataciwuy (obscure) come from over yonder.
Toko chöchölömakata, ... Black (rain) drops give us.
Akwa tohikangwinaaaa, ... } Obscure.
Anihiyahanaha, ... }
Anihiyahanaha, ... }

6. *Towards Below.*

Kayav komacitotoooo, ... } Obscure.
Kayav komacitotoooo, ... }
Kayav komacitotoooo, ... }
Kayav komacitotoooo, ... }
Nana atyatoqo, ... (You) yonder below.
Soyohimu omaw omi nönönga, . . All kinds of clouds, come out and rise!
Latakihuy ayo anqŏ, ... Latakihuy (obscure) come from over yonder.
Soyohimu talawipi omi nönönga, . All kinds of lightning, come out and rise!
Lataciwuy ayoanqŏ, ... Lataciway (obscure) come from over yonder.
Soyohimu chöchölömakata, . . . All kinds of (rain) drops give us!
Akwa tohikanwinaaaa, ... } Obscure.
Anihiyahanaha, ... }
Anihiyahanaha, ... }

1. Several priests insist that the word refers to the dwellings or houses, *kihu*, of the clouds, though all agree that the first part of the word, "*Lata*," is archaic; one of them, however, suggested that it meant "your," in which case the line would read: "From your dwellings over yonder come (here)."

2. "*Lataciwuy*." One of the priests stated that an old man had told him that this word was an obsolete word for mongwikuru. This is not at all unlikely, as these vessels are used in all ceremonies for getting from various springs the water that is used to asperge on altars, priests, novitiates, seeds (see the Powalawu ceremony), etc. In that case, however, the explanation of "*lata*," as given in the previous note, would hardly be admissible.

3. The information obtainable on the last part of the word, "*makata*," is unsatisfactory.

SECOND SONG.

1. *To the North.*

Pāhāhāwihiihi, ...	Come this way!
Yoyahiwitaahaahaa, ...	Array yourself!
Pāhāhāwihiihi, ...	Come this way!
Yojahiwitahahaahaa, ...	Array yourself!
Shushukwiniñaqō, ...	From the north,
Chochomiongwu,[1]	A perfect corn ear,
Tomaciiṇuu, ...	My clan mother.
Tawamanawu-vohokomuyu,[2] . .	Oriole bird,
Shurunahashayamuyu, ...	In the middle of your tail,
Ikwiltato,[3]	You are carrying.
Pitohopuhutavi, ...	You have now come,
Uushikaṇo timahay, ...	Dressed up to the dance (ceremony)
Yahapik wolu[4] timahay, ...	Yes, well now, to the dance,
Pāhāhāwihiihi, ...	Come here,
Timaiwishaahaaha, ...	To the dance.

2. *To the West.*

Pāhāhāwihiihi, ...	Come this way!
Yoyahiwitaahaahaa, ...	Array yourself!
Pāhāhāwihiihi, ...	Come this way!
Yoyahiwitaahaahaa, ...	Array yourself!
Shuhuhtawahangqō, ...	From the west,
Tötölöongwu, ...	A perfect corn ear, (?)
Tomaciiṇguu, ...	My clan mother.
Choro vohokomuyu, ...	Bluebird bird,
Shurunahashayamuya, ...	In the middle of your tail,
Ikwiltato, ...	You are carrying.
Pitohopuhutavi, ...	You have now come,
Uushikango, ...	Dressed up to the dance (ceremony)
Yahapik wolu timahay, ...	Yes, well now, to the dance,
Pāhāhāwihiihi, ...	Come here,
Timaiwishaahaaha, ...	To the dance.

3. *To the South.*

Pāhāhāwihiihi, ...	Come this way!
Yoyahiwitaahaahaa, ...	Array yourself!
Pāhāhāwihiihi, ...	Come this way!
Yoyahiwitaahaahaa, ...	Array yourself!
Shuhuhtatyahaqō, ...	From the south,
Chochomiongwu, ...	A perfect corn ear,
Tomaciiṇguu, ...	My clan mother.
Karro vohokomuyu, ...	Parrot bird,
Shurunahashayamuya, ...	In the middle of your tail,
Ikwiltato, ...	You are carrying.
Pitohopuhutavi, ...	You have now come,
Uushikango, ...	Dressed up to the dance (ceremony)
Yahapik wolu timahay, ...	Yes, well now, to the dance,
Pāhāhāwihiihi, ...	Come here,
Timaiwishaahaaha, ...	To the dance.

4. *To the East.*

Pāhāhāwihiihi, ...	Come this way!
Yoyahiwitaahaahaa, ...	Array yourself!
Pāhāhāwihiihi, ...	Come this way!
Yoyahiwitaahaahaa, ...	Array yourself!
Shuhuhhopohoqō, ...	From the east,
Tōtōlōongwu, ...	A perfect corn ear, (?)
Tomaciinguu, ...	My clan mother.
Pohosiowu vohokomuyu, ...	Magpie bird,
Shurunahashayamuyu, ...	In the middle of your tail,
Ikwiltato, ...	You are carrying.
Pitohopuhutavi, ...	You have now come,
Uushikango, ...	Dressed up to the dance (ceremony);
Yahapik wolu timahay, ...	Yes, well now, to the dance,
Pāhāhāwihiihi, ...	Come now,
Timaiwishaahaaha, ...	To the dance.

1. *Chochomingwu* really means a corn ear filled to the point with kernels.

2. The word *pohko* (in compound words *vohko*) means animal and is used either alone (*itohko*, my animal) or in connection with the name of the animal referred to: (*ikawav-vohko*, my horse animal; *imorovohko*, my burro-animal); but is used of birds as well: (*itavamana-vohko*, *ichoro-vohko*, my oriole animal or bird, my bluebird animal or bird).

3. These two lines refer in the first place to the two feathers in the middle of the tail of the oriole, which seem to be preferred to the others for ceremonial purposes. But they are also said to refer to newly married women (brides) who are here represented by the different birds (see the different verses) and who appear in public on the last day of the Niman (farewell) Katcina ceremony in summer, which is also under the direction of the Powamu fraternity and during which this song is also sung. They are then dressed in their white bridal robe (*owa*), to the back of which a strand of yarn is attached on that occasion. The following lines also refer to these brides.

4. The two words "*yahpik*" and "*wolu*" are exclamations without any special meaning and hence difficult to translate.

THIRD SONG.

1. *To the North.*

Iwiwi iwiwii iwiwihi, ...	Obscure.
Iwiwĭka iwiwi, ...	
Iwiwi iwiwĭka iwiwi, ...	
Iwiwĭka iwiwi, ...	
Iwiwĭka iwiwi, ...	
Iwiwĭka iwiwi, ...	
Hapi uhura Towanashabee, . . .	Hapi, ura,[1] Towanashabee.[2]
Takurii kaae tomaci[3] inguu, . . .	Yellow corn ear, my clan[4] mother.
Kwiniwii Tawamana, ...	From the north the oriole.
Nakway akwa, ...	For prayer head dresses[4] (nakwaita).
Timuyu wangwayi wangwayi, . .	Call the children! call the children![5]
Iwiwĭka iwiwi, ...	Obscure.
Iwiwĭka iwiwi, ...	
Iwiwĭka iwiwihihi, ...	

2. *To the West.*

Iwiwi iwiwii iwiwihi, ...	Obscure.
Iwiwĭka iwiwi, ...	
Iwiwi iwiwĭka iwiwi, ...	
Iwiwĭka iwiwi, ...	
Iwiwĭka iwiwi, ...	
Iwiwĭka iwiwi, ...	
Hapi uhura Towanashabee, . . .	Hapi, ura, Towanashabee.
Sakwapukae tomaci inguu, . . .	Blue corn ear, my clan mother.
Tāvăngă choro, ...	From the west the bluebird.
Nakway akwa, ...	For prayer head dresses.
Timuyi wangwayi wangwayi, . .	Call the children! call the children
Iwiwĭka iwiwi, ...	Obscure.
Iwiwĭka iwiwi, ...	
Iwiwĭka iwiwihihi.	

3. *To the South.*

Iwiwi iwiwii iwiwihi, ...	Obscure.
Iwiwĭka iwiwi, ...	
Iwiwi iwiwĭka iwiwi, ...	
Iwiwĭka iwiwi, ...	
Iwiwĭka iwiwi, ...	
Iwiwĭka iwiwi, ...	
Hapi uhura Towanashabee, . . .	Hapi, ura, Towanashabee.
Pawalakae tomaci inguu, ...	Red corn ear, my clan mother.
Tatŏe karro, ...	From the south the parrot.
Nakway akwa, ...	For prayer head dresses.
Timuyu wangwayi wangwayi, . .	Call the children! call the children!
Iwiwĭka iwiwi, ...	Obscure.
Iwiwĭka iwiwi, ...	
Iwiwĭka iwiwihihi, ...	

4. *To the East.*

Iwiwi iwiwii iwiwihi, ...	Obscure.
Iwiwĭka iwiwi, ...	
Iwiwi iwiwĭka iwiwi, ...	
Iwiwĭka iwiwi, ...	
Iwiwĭka iwiwi, ...	
Iwiwĭka iwiwi, ...	
Hapi uhura Towanashabee, . . .	Hapi, ura, Towanashabee.
Oŏyawi kare tomaci inguu, . . .	White corn ear, my clan mother.
Hopoo pociwu, ...	From the east the magpie.
Nakway akwa, ...	For prayer head dresses.
Timuyi, wangwayi wangwayi, . .	Call the children! call the children!
Iwiwĭka iwiwi, ...	Obscure.
Iwiwĭka iwiwi, ...	
Iwiwĭka iwiwihihi, ...	

5. *To the Northeast (above).*

Iwiwi iwiwii iwiwihi, ...	Obscure.
Iwiwĭka iwiwi, ...	
Iwiwi iwiwĭka iwiwi, ...	
Iwiwĭka iwiwi, ...	
Iwiwĭka iwiwi, ...	
Iwiwĭka iwiwi, ...	
Hapi uhura Towanashabee, . . .	Hapi, ura, Towanashabee.
Kokoma kahae, tomaci inguu, . .	Black corn ear, my clan mother.
Ohomi Asya, ...	From above the Asya (unidentified).
Nakway akwa, ...	For prayer head dresses.
Timuyu, wangwayi wangwayi, . .	Call the children! call the children!
Iwiwĭka iwiwi, ...	Obscure.
Iwiwĭka iwiwi, ...	
Iwiwĭka iwiwihihi.	

6. *To the Southwest (below).*

Iwiwi iwiwii iwiwihi, ...	Obscure.
Iwiwĭka iwiwi, ...	
Iwiwi iwiwĭka iwiwi, ...	
Iwiwĭka iwiwi, ...	
Iwiwĭka iwiwi, ...	
Iwiwĭka iwiwi, ...	
Hapi uhura Towanashabee, . . .	Hapi, ura, Towanashabee.
Tawakchi kae tomaci inguu, . .	Sweet corn ear, my clan mother.
Aatyamii toposhkwa, ...	From below toposhkwa (unidentified).
Nakway akwa, ...	For prayer head dresses.
Timuyu wangwayi wangwayi, . .	Call the children! call the children!
Iwiwĭka iwiwi, ...	Obscure.
Iwiwĭka iwiwi, ...	
Iwiwĭka iwiwihihi.	

Close.

Iwiwĭka, iwiwi.

(*These words are sung at the close about eight times, although sometimes more, sometimes less*) *and then*

Iwiwiwĭka, iwiwiwi-i.

---

1. These two words have no special meaning; they are exclamations, similar to our "well," "well now," or the German "wohlan!" "eil" "ei nun!" etc.

2. Towanashabee is a place a few miles south of Oraibi, where the *Honani* clan is said to have lived. Reference is also sometimes made to a Towanashabee *Atyaka* (down below) somewhere.

3. *Tomaci*, from *tomci*. A man calls any woman belonging to the same clan *itomci*, my *tomci*—my clan fellow or clan sister. Every child when being initiated into some fraternity is given a corn ear, which it calls forever after *inguu*, my mother, because it is said the Hopi live on corn as the child draws life from the mother. Such corn ears are used especially in the women's ceremonies, every participant having a corn ear which she calls *inguu*. These facts must be borne in mind in reading this line, a literal translation of which is hardly intelligible.

4. A priest stated once that the corn ear, when looked upon as a "mother" (see previous note), was considered as a *mana*, virgin, maiden.

5. The feathers worn in the hair of the participants of a ceremony are called *nakwaita* (wish, prayer). The idea expressed here is that these birds might come from the different directions as their feathers are wanted for prayer offerings. The word mostly used for "to pray" is "*aonawakna*."

6. Meaning the corn ears on the stalks, which are usually called the children of the corn stalk.

FOURTH SONG.

1. *To the North.*

Haowhaow inguu, Towanashabee,	Haowhaow,[1] my mother, Towanash
Takuri kae haiinguu, ...	(The) yellow corn ear, my mother.
Utumu namaa akwiniwii asika iola,	Let us go together north to the yel
Atimuuya tum wangwayiihi, . . .	The children, let us call (them).
Hapi, yepe umungem passiohti,[4] .	Hapi, here we have for you a cere
Nayawunhoputa chorowunhoputa[5] paassiohti, ...	See note.

2. *To the West.*

Haowhaow inguu, Towanashabee,	Haowhaow, my mother, Towanash
Sakwapu kae haiinguu, ...	The blue corn ear, my mother.
Utumu namaa tāwāneeasakwa iola,	Let us go together west to the gree
Atimuuya tum wangwayiihi, . . .	The children, let us call (them).
Hapi, yepe umungem passiohti, .	Hapi, here we have for you a cere
Choronakhoputa palanakhoputa[6] paassiohti, ...	See note.

3. *To the South.*

Haowhaow inguu, Towanashabee,	Haowhaow, my mother, Towanash
Pawala kae haiinguu, ...	The red corn ear, my mother.
Utumu namaa atatŏee pala iola,	Let us go together south to the red
Atimuuya tum wangwayiihi, . . .	The children, let us call (them).
Hapi, yepe umungem passiohti, .	Hapi, here we have for you a cere
Palanakhoputa shaatsinhoputa[7] paassiohti, ...	See note.

4. *To the East.*

Haowhaow inguu, Towanashabee,	Haowhaow, my mother, Towanash
Qŏyawi kae haiinguu, ...	(The) white corn ear, my mother.
Utumu namaa ahopoo aqŏcha iola,	Let us go together east to the whit
Atimuuya tum wangwayiihi, . . .	The children, let us call (them).
Hapi, yepe umungem passiohti, .	Hapi, here we have for you a cere
Shaatsinhoputa nayawunhoputa[8] paassiohti, ...	See note.

1. An exclamation, difficult to translate; similar to "oh."

2. See note on Towanashabee under third song.

3. *Iola* is an archaic word. It very likely means corn ear. One priest said t heard it meant mother.

4. The exact meaning of the word *paassiohti* is somewhat obscure. Sometimes where we would use such terms as "ended," "finished," "completed." But it also see a meaning that refers to religious exercises, and further investigations will probably may properly be translated: "to hold a ceremony," to "worship," etc. And some such it very likely has here in this song. Different forms of the word exist.

5. Having thus far been unable to find the meaning of archaic word *hoputa*, I a how to translate this line. One priest thought *hoputa* referred to the beads and ear pen by the priests and also by various fetishes in the ceremonies. But I am much more believe that it refers to the small stones and pieces of shell lying by the sides of th around the medicine bowl in nearly every ceremony. In the first place, certain Hopi so to them; secondly, an old man, one of the best authorities on songs in Oraibi, gave me t "old" words for these objects. Some of them occur in this song:

(1) *Nayáwuna*, a yellowish white stone (north).
(2) *Sowimina* (now generally called *choshmuna*), turquoise (west). } These three are
(3) *Wawuna*, a pink stone of which certain beads are made (south). } given in a different
(4) *Shaatcina*, a whitish pearly substance from shells (east). } order by others.
(5) *Aiwanga*, a black stone (above).
(6) *Tcimotcima*, a grayish stone (below).

So if this opinion be correct—and I am inclined to so consider it until a better one is found—this line would refer to the whitish yellow or yellowish white object (*Nayawuna*) on the north and the green object on the west side of the medicine bowl, etc. Attention is here drawn to the fact that in every verse first the object is mentioned of the direction or cardinal point towards which that verse is sung and the one belonging to the next direction, an order of things which the author has observed in other Hopi songs.

6. Referring to the green stone on the west and the red stone (or sometimes shell) on the south of the medicine bowl. Others give *wawuna* for west, *sowimina* for the south.

7. Referring to the red stone (or shell) on the south, or the white on the east side.

8. Referring to the white stone, *Shaatcina* (archaic), or shell, on the east, and the yellowish stone, *nayawuna*, on the north side. Others give *sowimina* for the east.

FIFTH SONG.

(*Whistling Song*[1])

1. *To the North.*

Ahayihi ahayihi, ...	Meaning obscure.
Ayihi ayihi, ...	
Ahayihi ahayihi ahayihi, ...	
Ayihi ayihi ahayihi, ...	
Iki oohove, ...	My house above.
Tawamanaoo ingwato,*	Oriole ingwato.[3]
Nahahoi tōhōtōqimahahahai, . .	Whistle to the different cardinal points![10]
Shoholāhāwaka[4] vihimahay, . . .	Meaning obscure.
Kūwanhāwaka[5] vihimahay,* . . .	Meaning obscure.
Ahahayihihi ahahayihihi, ...	Meaning obscure.
Ahayihi ahayihi, ...	
Ayihi ayihi, ...	
Ahayihi ahayihi ahayihi, ...	
Ayihi ayihi, ...	
Ahayihi, ...	

2. *To the West.*

Chohoro ingwato,*	Bluebird ingwato.

3. *To the South.*

Kaharo ingwato,*	Parrot ingwato.

4. *To the East.*

Pohosionv ingwato,*	Magpie ingwato.

5. *To the Northeast (above).*

Ahasya Ingwato,*	Asya ingwato.

6. *To the Southwest (below).*

Topockwa ingwato,*	Roadrunner ingwato.
Ahahayihi ahahayihihi,[7]	

*This is the only line that varies in the different stanzas and so this line only is given in five stanzas. Besides this the whole stanza as given for the north is sung to each cardinal point.

1. Because while sung one of the priests, in this case the chief priest, blows with the bone whistle, *tĭtĭŏqpi*, into the medicine bowl at stated intervals.

2. An archaic word which may mean, "come here!"

3. When this line is sung the whistle is blown.

4. This word is not understood; someone thought it meant "good," but that is very doubtful.

5. Also an archaic word; but one of the priests suggested that it meant happy, saying that it is derived from *wimaa*.

6. May mean beautiful, from *kuwāwauna?*

7. These two words are sung after the sixth stanza only.

SIXTH SONG.

Chochong (Smoking) Song.

Tomuhoviyooonahay, ...
Toohomuhoviyooonahay, ...
Tomuhoviyooonahay, ...
Tohohomohoviyooonahay, . . .
Aná hawiyooonahay, ...
Aaahanahaviyooonahay, ...
Anahaviyoonahay, ...
Ahahanahaviyooonahay,* . . . .

*This song is sung four times without any variations. It is probable that it is a remnant of an obsolete song, this being all the priests know about it. The author has noticed on other occasions that where parts of old songs seem to be forgotten, the parts that are known are sung instead and frequently repeated. An old priest said he had heard that *ana* was an old word for tobacco. It is not quite apparent why the song is called Smoking Song, no special smoking taking place while it is being sung. This may, however, be the case in other ceremonies, several of the Powamu songs also being used by other societies.

SEVENTH SONG.

(*Yonawi.*[1])

Ha āyo āyo āyo āyo āyo nayiwaa,[2] . . .
Ha āyo āyo āyo āyo āyo nayiwaa, ...
Hatūmu tūmu tūmu tūmu tūmu nayonaa,[3]
Hatūmu tūmu tūmu tūmu tūmu nayonaa,

**This song is sung four times without any variations.

1. From *yona*, to owe something, to be indebted to.

2. The words in this line seem to be archaic. Someone suggested that *ayo* meant "here," and an old man from another village stated that *nayiwaa* meant "cold," but neither could thus far be confirmed.

3. *Hatumu* means "Let us go!" "Go we!" and *nayonaa*, "we owe each other," or are "indebted to each other." Several members of the Powamu fraternity, when asked independently of each other, insisted that, while they did not know the meaning of the first line, the second was supposed to be a response, as it were, by the cloud deities or chiefs (*mongwitu*), the sense being this: "We are indebted to the Powamu priests because they have made prayer offerings for us, so let us go and bring them rain." A knowledge of the meaning of the first line would, of course, throw light on the meaning of the second line. This is very likely a fragment of an old song. Fragments of ancient songs are not infrequently sung over and over again in Hopi ceremonies.

One priest also suggested that this last word was derived from *nagungwa*, an old form for "glad," "happy."

EIGHTH SONG.

Aniyaaniyahana, ...
Aniyahaniyaahana, ...
Aniyahaniyaahana, ...
Aniyaaniyahana, ...
Aniyahaniyaahana, ...
Aniyahaniyaahana, ...

1. *To the North.*

Hākwāvostotini yaaaovaya, . . .
Hākwāvostotini yaaaovaya, . . .
Tawapahano āhāmo, ...
Aniyahaniyahana, ...
Aniyahaniyahahana?* . . . . . .

*This stanza is repeated in exactly the same manner in the other five directions. At the close the three lines which are repeated *once* before the first stanza are repeated twice.

The meaning of this song is no longer known. *Hākwāwostotini* means "buffalo hide mask" in the *hisstat lawaiit* (ancient language). *Tawapahano* may refer to the sun (*tawa*), or, rather, as one priest suggested, to the setting of the sun.

NINTH SONG.

Aaniiyana, ... } These three lines are also sung at the *con-*
Aaniiyana, ... } *clusion* of the fourth stanza. The mean-
Aniyana, ... } ing is obscure.

1. *To the North.*

Aniiyana aniiyana aniyana, . . .
Aniiyana aniiyana aniyana, . . .
Hiiinoāhā, ... } Words archaic; meaning not known.
Hānati tamā, ... }
Muuta raaow koyana, ...
Aniiyana aniyana,* . . . . . .

*This stanza is repeated to the west, south and east.

TENTH SONG.

1. *To the North.*

Hinahaianiiyahahahaana, ...
Hinahaianiiyahahahaana, ...
Hinahaianihiyahahanahahahai, . .
Hinahaianiiyahahahaana. . . . . .
Hinahaianiiyahahahaana, ... } Meaning obscure.
Hinahaianihiyahahanahahahai, . .
Hinahaianiiyahahahaana, ...
Hinahaianiiyahahahaana, ...
Hinahaianihiyahahanahahahai, . .
Itaham hāhāhācihita sivahavayina, . We are happy[1] over the hāci.[2]
Itaham hāhāhācihita sivahavayina, . We are happy over the hāci.
Umūngāhām kūwahāow unanwaha
kwushihiwaniwa! . . . . . May it bring you a beautiful[3] heart!

Umūngāhām wopahakatchihi kwushi-
hiwaniwa! . . . . . May it bring you a long life!
Hinahaianihiyahaha, ... } Meaning obscure.
Nahahahai,* . . . . . }

2. *To the West.*

Hinahaianiiyahahahaana, ... }
Hinahaianiiyahahahaana, ... }
Hinahaianihiyahahanahahahai, . . }
Hinahaianiiyahahahaana, ... }
Hinahaianiiyahahahaana, ... } Meaning obscure.
Hinahaianihiyahahanahahahai, . . }
Hinahaianiiyahahahaana, ... }
Hinahaianiiyahahahaana, ... }
Hinahaianihiyahahanahahahai, . . }
Itaham chorohocihita sivahavayina, . We are happy over the choroci.*
Itaham chorohocihita sivahavayina, . We are happy over the choroci.
Umūngāhām kūwahāāow unaṇwaha
kwushihiwaniwa! . . . . . May it bring you a beautiful hea
Umūngāhām wopahakatchihi kwushi-
hiwaniwa! . . . . . May it bring you a long life!
Hinahaianihiyahaha, ... } Meaning obscure.
Nahahahai, ... }

3. *To the South.*

Hinahaianiiyahahahaana, ... }
Hinahaianiiyahahahaana, ... }
Hinahaianihiyahahanahahahai, . . }
Hinahaianiiyahahahaana, ... }
Hinahaianiiyahahahaana, ... } Meaning obscure.
Hinahaianihiyahahanahahahai, . . }
Hinahaianiiyahahahaana, ... }
Hinahaianiiyahahahaana, ... }
Hinahaianihiyahahanahahahai, . . }
Itaham manahacihita sivahavayina, . We are happy over the manaci.*
Itaham manahacihita sivahavayina, . We are happy over the manaci.
Umūngāhām kūwahāāow unaṇwaha
kwushihiwaniwa! . . . . . May it bring you a beautiful hea
Umūngāhām wopahakatchihi kwushi-
hiwaniwa! . . . . . May it bring you a long life!
Hinahaianihiyahaha, ... } Meaning obscure.
Nahahahai, ... }

4. *To the East.*

Hinahaianiiyahahahaana, ... }
Hinahaianiiyahahahaana, ... }
Hinahaianihiyahahanahahahai, . . }
Hinahaianiiyahahahaana, ... }
Hinahaianiiyahahahaana, ... } Meaning obscure.
Hinahaianihiyahahanahahahai, . . }
Hinahaian iyahahahaana, ... }
Hinahaianiiyahahahaana, ... }
Hinahaianihiyahahanahahahai, . . }

Itaham polihicihita sivahavayina, . .	We are happy over the polici.[1]
Itaham polihicihita sivahavayina, . .	We are happy over the polici.
Umūngāhām kūwahāāow unaŋwaha kwushihiwaniwa!	May it bring you a beautiful heart!
Umūngāhām wopahakatchihi kwushihiwaniwa!	May it bring you a long life!
Hinahaianihiyahaha, ...	Meaning obscure.
Nahahahai, ...	

5. *To the Northeast (above).*

Hinahaianiiyahahahaana, ...	Meaning obscure.
Hinahaianiiyahahahaana, ...	
Hinahaianihiyahahanahahahai, . .	
Hinahaianiiyahahahaana, ...	
Hinahaianiiyahahahaana, ...	
Hinahaianihiyahahanahahahai, . .	
Hinahaianiiyahahahaana, ...	
Hinahaianiiyahahahaana, ...	
Hinahaianihiyahahanahahahai, . .	
Itaham akahaucihita sivahavayina, .	We are happy over the akanci[2] (sunflowe
Itaham akahaucihita sivahavayina, .	We are happy over the akanci (sunflowe
Umūngāhām kūwahāāow unaŋwaha kwushihiwaniwa!	May it bring you a beautiful heart!
Umūngāhām wopahakatchihi kwushihiwaniwa!	May it bring you a long life!
Hinahaianihiyahaha, ...	Meaning obscure.
Nahahahai, ...	

6. *To the Southwest (below).*

Hinahaianiiyahahahaana, ...	Meaning obscure.
Hinahaianiiyahahahaana, ...	
Hinahaianihiyahahanahahahai, . .	
Hinahaianiiyahahahaana, ...	
Hinahaianiiyahahahaana, ...	
Hinahaianihiyahahanahahahai, . .	
Hinahaianiiyahahahaana, ...	
Hinahaianiiyahahahaana, ...	
Hinahaianihiyahahanahahahai, . .	
Itaham sokohocihita sivahavayina, .	We are happy over the cokoci.[3]
Itaham sokohocihita sivahavayina, .	We are happy over the cokoci.
Umūngāhām kūwahāāow unaŋwaha kwushihiwaniwa!	May it bring you a beautiful heart!
Umūngāhām wopahakatchihi kwushihiwaniwa!	May it bring you a long life!
Hinahaianihiyahaha, ...	Meaning obscure.
Nahahahai, ...	

1. The word *siwawaiyina*, "we are happy," or "we rejoice," may also be derived from *civa tangwu*, which means "to grow," "to thrive," "to develop," and is used of growing, thrivi people, branches, vines, etc., and one Powamu priest suggested that the word might here have t meaning. In which case this line in the different stanzas would mean: "We thrive," or rather, "w we thrive," or "grow," "develop," like the *kāes*, *choroci*, etc.

2. The word *kuwánaoo* has different meanings, but here undoubtedly means "beautiful," "handsome." A variety of the *Tatciŋ* Katcina is called *Kuwan Tatciŋti* on a of its handsome decorations.

3. *Hāci* (Calochortus aureus, Wats.). Girls get the blossoms occasionally and the b the village try to take them away from them.

4. *Choroci*, bluebird blossom (Phocelia tieyxifolia, Torr.)? This herb is a good fe stock, though it is a little doubtful whether this variety is meant.

5. *Manci*, girl or maiden blossom (Castilleya linearifolia, Bentham). Used as a "flow children, also as a coloring material.

6. *Polici*, butterfly blossom (Anothera albicaulis, Nutt). A good feed for stock. Al by the *Nayūngaptumci*, a woman representing this deity in the *Marau* ceremony. It is furth used as a medicine for sterility.

7. *Akanci*, sunflower blossom (Helianthus annuus, Linn.) A good stock feed. The of the yellow blossoms is used to decorate the faces of certain personages in the *Oaqöl* and ceremonies.

8. *Coksi*, unidentified plant.

ELEVENTH SONG.

Pichangw Tawi (*Face Decorating Song*).

A. FIRST CIRCUIT.

1. *To the North.*

Shiwahawai nuuhuuiahai, ...	I am happy (or rejoicing[1]).
Shiwahawai nuuhuuiahai, ...	I am happy (or rejoicing).
Hapi mā ayamo, Towanashabeehe,	Hapi mā, over yonder at Towanashab
Takuri kahaehe, tumaci[2] inguu, .	(The) yellow corn ear, my (clan) moth
Tiwungwinimuyuhai, ...	May the children grow[3] (become large
Yuwashinaaahai, ...	Being clothed,[4] ahahahai, etc.
Ahahaiahai, ...	Ahahahai (obscure).
Hāhāci ūyiyūhui, ...	(Over the) Hāci[5] plant,
Pichangwatoyahai, ...	For decorating faces,
Shiwawayina nuuhuuhuiyahai, . .	I am happy.

2. *To the West.*

Hapi mā ayamo, Towanashabeehe,	Hapi mā, over yonder at Towanashab
Sakwapu kahaehe, tumaci inguu, .	(The) green corn ear, my (clan) moth
Tiwungwinimuyuhai, ...	May the children grow (become large
Yuwashinaaahai, ...	Being clothed, ahahahai, etc.
Ahahaiahai, ...	Ahahahai (obscure).
Choroci ūyiyūhui, ...	(Over the) bluebird blossom plant,
Pichangwatoyahai, ...	For decorating faces,
Shiwawayina nuuhuuhuiyahai, . .	I am happy.

3. *To the South.*

Shiwahawai nuuhuuiaha,[6]	I am happy (or rejoicing).
Shiwahawai nuuhuuiaha, ...	I am happy (or rejoicing).
Hapi mā ayamo, Towanashabeehe,	Hapi mā, over yonder at Towanashal
Pawala kahaehe, tumaci inguu, .	(The) red corn ear, my (clan) mother.
Tiwungwinimuyuhai, ...	May the children grow (become large
Yuwashinaaahai, ...	Being clothed, ahahahai, etc.
Ahahaiahai, ...	Ahahahai (obscure).
Manaci ūyiyūhui, ...	(Over the) maiden blossom plant,
Pichangwatoyahai, ...	For decorating faces,
Shiwawayina nuuhuuhuiyahai, .	I am happy.

4. *To the East.*

Hapi mā ayamo, Towanashabeehe,	Hapi mā, over yonder at Towanashabee.
Qōyawi kahaehe, tumaci inguu, .	(The) white corn ear, my (clan) mother.
Tiwungwinimuyuhai, ...	May the children grow (become large)!
Yuwashinaaahai, ...	Being clothed, ahahahai, etc.
Ahahaiahai, ...	Ahahahai (obscure).
Polici ūyiyūhui, ...	(Over the) butterfly blossom,
Pichangwatoyahai, ...	For decorating faces,
Shiwawayina nuuhuuhuiyahai, .	I am happy.

5. *To the Northeast (above).*

Shiwahawai nuuhuuiahai,[7] . . .	I am happy (or rejoicing).
Shiwahawai nuuhuuiahai.	I am happy (or rejoicing).
Hapi mā ayamo, Towanashabeehe,	Hapi mā, over yonder at Towanashabee.
Kokoma kahaehe, tumaci inguu, .	(The) black corn ear, my (clan) mother.
Tiwungwinimuyuhai, ...	May the children grow (become large)!
Yuwashinaaahai, ...	Being clothed, ahahahai, etc.
Ahahaiahai, ...	Ahahahai (obscure).
Akanci ūyiyūhui	(Over the) sunflower blossom plant,
Pichangwatoyahai, ...	For decorating faces,
Shiwawayina nuuhuuhuiyahai, . .	I am happy.

6. *To the Southwest (below).*

Hapi mā ayamo, Towanashabeehe,	Hapi mā, over yonder at Towanashabee.
Tawakchi kahaehe, tumaci inguu,	(The) sweet corn ear, my (clan) mother.
Tiwungwinimuyuhai, ...	May the children grow (become large)!
Yuwashinaaahai, ...	Being clothed, ahahahai, etc.
Ahahaiahai, ...	Ahahahai (obscure).
Shokoci ūyiyūhui, ...	**(Over) shokoci[8] blossom plants,**
Pichangwatoyahai, ...	**For decorating faces,**
Shiwawayina nuuhuuhuiyahai, . .	**I am happy.**

B. SECOND CIRCUIT.

1. *To the North.*

Hapi mā ayamo, Towanashabeehe,	Hapi mā, over yonder at Towanashabee.
Takuri kahaehe, tumaci inguu, . .	(The) yellow corn ear, my (clan) mother.
Tiwungwinimuyuhai, ...	May the children grow (become large)!
Yuwashinaaahai, ...	Being clothed, ahahahai, etc.
Ahahaiahai, ...	Ahahahai (obscure).
Homici ūyiyūhui, ...	(Over the) shelled corn blossom plant,
Pichangwatoyahai, ...	For decorating faces,
Shiwawayina nuuhuuhuiyahai, . .	I am happy.

2. *To the West.*

Hapi mā ayamo, Towanashabeehe,	Hapi mā, over yonder at Towanashabee.
Sakwapu kahaehe, tumaci inguu, .	(The) green corn ear, my (clan) mother.
Tiwungwinimuyuhai, ...	May the children grow (become large)!
Yuwashinaaahai, ...	Being clothed, ahahahai, etc.
Ahahaiahai, ...	Ahahahai (obscure).
Morici ūyiyūhui, ...	(Over the) bean blossom plant,
Pichangwatoyahai, ...	For decorating faces,
Shiwawayina nuuhuuhuiyahai, . .	I am happy.

3. *To the South.*

Hapi mā ayamo, Towanashabeehe,	Hapi mā, over yonder at Towanashabee.
Pawala kahaehe, tumaci inguu, .	(The) red corn ear, my (clan) mother.
Tiwungwinimuyuhai, ...	May the children grow (become large)!
Yuwashinaaahai, ...	Being clothed, ahahahai, etc.
Ahahaiahai, ...	Ahahahai (obscure).
Batangci ūyiyūhui, ...	(Over the) squash blossom plant,
Pichangwatoyahai, ...	For decorating faces,
Shiwawayina nuuhuuhuiyahai, . .	I am happy.

4. *To the East.*

Hapi mā ayamo, Towanashabeehe,	Hapi mā, over yonder at Towanashabee.
Qöyawi kahaehe, tumaci inguu, .	(The) white corn ear, my (clan) mother.
Tiwungwinimuyuhai, ...	May the children grow (become large)!
Yuwashinaaahai, ...	Being clothed, ahahahai, etc.
Ahahaiahai, ...	Ahahahai (obscure).
Pichinci ūyiyūhui, ...	(Over the) cotton blossom plant,
Pichangwatoyahai, ...	For decorating faces,
Shiwawayina nuuhuuhuiyahai, . .	I am happy.

5. *To the Northeast (above).*

Hapi mā ayamo, Towanashabeehe,	Hapi mā, over yonder at Towanashabee.
Kokoma kahaehe, tumaci inguu, .	(The) black corn ear, my (clan) mother.
Tiwungwinimuyuhai, ...	May the children grow (become large)!
Yuwashinaaahai, ...	Being clothed, ahahahai, etc.
Ahahaiahai, ...	Ahahahai (obscure).
Kawaici ūyiyūhui, ...	(Over the) watermelon blossom plant,
Pichangwatoyahai, ...	For decorating faces,
Shiwawayina nuuhuuhuiyahai, . .	I am happy.

6. *To the Southwest (below).*

Hapi mā ayamo, Towanashabeehe,	Hapi mā, over yonder at Towanashabee.
Tawakchi kahaehe, tumaci inguu, .	(The) sweet corn ear, my (clan) mother.
Tiwungwinimuyuhai, ...	May the children grow (become large)!
Yuwashinaaahai, ...	Being clothed, ahahahai, etc.
Ahahaiahai, ...	Ahahahai (obscure).
Melonci ūyiyūhui, ...	(Over the) melon blossom plant,
Pichangwatoyahai, ...	For decorating faces,
Shiwawayina nuuhuuhuiyahai, . .	I am happy.

C. THIRD CIRCUIT.

1. *To the North.*

Hapi mā ayamo, Towanashabeehe,	Hapi mā, over yonder at Towanashabee.
Takuri kahaehe, tumaci inguu, .	(The) yellow corn ear, my (clan) mother.
Tiwungwinimuyuhai!	May the children grow (become large)!
Yuwashinaaahai, ...	Being clothed, ahahahai, etc.
Ahahaiahai, ...	Ahahahai (obscure).
Talaoci ūyiyūhui, ...	(Over the) dawn blossom plant,
Pichangwatoyahai, ...	For decorating faces,
Shiwawayina nuuhuuhuiyahai, . .	I am happy.

2. *To the West.*

Hapi mā ayamo, Towanashabeehe,	Hapi mā, over yonder at Towanashabee.
Sakwapu kahaehe, tumaci inguu, .	(The) green corn ear, my (clan) mother.
Tiwungwinimuyuhai!	May the children grow (become large)!
Yuwashinaaahai, ...	Being clothed, ahahahai, etc.
Ahahaiahai, ...	Ahahahai (obscure).
Tokwunangwci ūyiyūhui, ...	(Over the) tokwunangw[9] blossom plant,
Pichangwatoyahai, ...	For decorating faces,
Shiwawayina nuuhuuhuiyahai, . .	I am happy.

3. *To the South.*

Hapi mā ayamo, Towanashabeehe,	Hapi mā, over yonder at Towanashabee.
Pawala kahaehe, tumaci inguu, .	(The) red corn ear, my (clan) mother.
Tiwungwinimuyuhai!	May the children grow (become large)!
Yuwashinaaahai, ...	Being clothed, ahahahai, etc.
Ahahaiahai, ...	Ahahahai (obscure).
Katcici ūyiyūhui, ...	(Over the) "life blossom"[10] plant,
Pichangwatoyahai, ...	For decorating faces,
Shiwawayina nuuhuuhuiyahai, . .	I am happy.

4. *To the East.*

Shiwahawai nuuhuuiahai, ...	I am happy (or rejoicing).
Shiwahawai nuuhuuiahai, ...	I am happy (or rejoicing).
Hapi mā ayamo, Towanashabeehe,	Hapi mā, over yonder at Towanashabee.
Qōyawi kahaehe, tumaci inguu, .	(The) white corn ear, my (clan) mother.
Tiwungwinimuyuhai!	May the children grow (become large)!
Yuwashinaaahai, ...	Being clothed, ahahahai, etc.
Ahahaiahai, ...	Ahahahai (obscure).
Tawici ūyiyūhui,[11]	(Over the) water gourd blosssom plant,
Pichangwatoyahai, ...	For decorating faces,
Shiwawayina nuuhuuhuiyahai, . .	I am happy.

1. See note 1, Tenth Song.

2. The rendering, "my clan mother," may upon further investigation be found inaccurate; the word *tumaci* is derived from *tumci*. A man calls a woman who belongs to the same clan to which he belongs his *tumci*, "clan fellow" or "clan sister," though neither of these words is a literal translation of the word *tumci*. It may be that "my clan fellow (*tumci*), mother," would be a better rendering of the expression, "*tumaci inguu*," than the one given, but neither seems tobe quite satisfactory.

The objects referred to here are the differently colored corn ears around the medicine bowl. They are called "mother" because—the Hopi say—as the child lives from the mother, so the Hopi live principally upon corn.

3. The growing corn ears on the corn stalk are here referred to. Instead of saying, "the corn stalk has ears," he says, "the corn (stalk) has children" (*timuita*).

4. Namely, with the layers of corn husks.

5. For the technical terms of the herbs named in the First Circuit, see the notes 3-6, inclusive, on the Tenth Song.

6. Why these two introductory lines are sung at the beginning of this stanza only is not known. I have noticed, however, that a great deal of irregularity exists in using those lines that either have no meaning or of which the meaning has become obsolete. Sometimes they are sung, sometimes not. Also the number of times they are sung varies in the different ceremonies. They mostly seem to be omitted for the west, east and below. See next note.

7. These two lines were here sung on some occasions, on others they were left out. I am inclined to believe that originally they were sung in connection with every stanza.

8. *Shokosi* means "all kinds of blossoms."

9. Lathyrus pluster, Linn. The word *tukwunangwu* refers to certain ridge-like clouds, after which also the ridges or segments on the mask of the Tokwunangw Katcina are named.

10. This is the literal translation of the Hopi name, but the plant has not yet been identified.

11. Reference is here made to the various forms of the gourd (*tawiya*) used by the Hopi for water vessels.

TWELFTH SONG.

(*Shishutangnihkani.*[1])

A. FIRST CIRCUIT.

1. *To the North.*

Ha-o inguu!	Ha-o, my mother!
Ha-o inguu!	Ha-o, my mother!
Shukwiniña takuri inguu! . . .	Due north, yellow corn ear, my mother!
Shu[2] tatŏngval hāhācio ciita, . .	Due southward, blooming hāci,[3]
Itamuyu pichangwatoyaa, . . .	Decorate our faces,
Itamuyu ci nāvālatoyaa![4]	Bless us with flowers![5]
Puta winorzh pichangwaĭkango, .	Thus being face decorated,
Puta winorzh[6] ci[7] nāvāla ĭkango, .	Being blessed with flowers,
Tuhiyungwanita[8], tuhiyunwanitaha,	We shall be delighted, we shall be delighted,
Ha-o inguuhuhuhu.	Ha-o, my mother.

2. *To the West.*

Ha-o inguu!	Ha-o, my mother!
Ha-o inguu!	Ha-o, my mother!
Shuhtawanqŏ sakwapu inguu! . .	Due west, blue corn ear, my mother!
Shuhopongwal choroci ciita, . . .	Due eastward, blooming bluebird flower,
Itamuyu pichangwatoyaa, . . .	Decorate our faces,
Itamuyu ci nāvālatoyaa!	Bless us with flowers!
Puta winorzh pichangwaĭkango, .	Thus being face decorated,
Puta winorzh ci nāvāla ĭkango, .	Being blessed with flowers,
Tuhiyungwanita, tuhiyunwanitaha,	We shall be delighted, we shall be delighted,
Ha-o inguuhuhuhu.	Ha-o, my mother.

3. *To the South.*

Ha-o inguu!	Ha o, my mother!
Ha-o inguu!	Ha-o, my mother!
Shuhtatyaqŏ pavala inguu! . . .	Due south, red corn ear, my mother!
Shuhkwiniwi manacio ciita, . . .	Due northward, blooming maiden blossom,
Itamuyu pichangwatoyaa, . . .	Decorate our faces,
Itamuyu ci nāvālatoyaa!	Bless us with flowers!
Puta winorzh pichangwaĭkango, .	Thus being face decorated,
Puta winorzh ci nāvāla ĭkango, .	Being blessed with flowers,
Tuhiyungwanita, tuhiyunwanitaha,	We shall be delighted, we shall be delighted,
Ha-o inguuhuhuhu.	Ha-o, my mother.

4. *To the East.*

Ha-o inguu!	Ha-o, my mother!
Ha-o inguu!	Ha-o, my mother!
Shuhopoc ŏ qōyawi inguu! . . .	Due east, white corn ear, my mother!
Shutavăngă policio ciita, ...	Due westward, blooming butterfly flower,
Itamuyu pichangwatoyaa, . . .	Decorate our faces,
Itamuyu ci nāvālatoyaa . . .	Bless us with flowers!
Puta winorzh pichangwaĭkango, .	Thus being face decorated,
Puta winorzh ci nāvāla ĭkango, .	Being blessed with flowers,
Tuhiyungwanita, tuhiyunwanitaha,	We shall be delighted, we shall be delighted,
Ha-o inguuhuhuhu.	Ha-o, my mother.

5. *To the Northeast (above).*

Ha-o inguu!	Ha-o, my mother!
Ha-o inguu!	Ha-o, my mother!
Shuongaqō kokoma inguu! . . .	Due above, black corn ear, my mother!
Shuatyami akaucio ciita, ...	Due (or straight) downward, blooming sur flower,
Itamuyu pichangwatoyaa, . . .	Decorate our faces,
Itamuyu ci nāvālatoyaa!	Bless us with flowers!
Puta winorzh pichangwaikango, .	Thus being face decorated,
Puta winorzh ci nāvāla ikango, .	Being blessed with flowers,
Tuhiyungwanita, tuhiyunwanitaha,	We shall be delighted, we shall be delighte
Ha-o inguuhuhuhu.	Ha-o, my mother.

6. *To the Southwest (below).*

Ha-o inguu!	Ha-o, my mother!
Ha-o inguu!	Ha-o, my mother!
Shuatyaqō tawakchi inguu! . . .	Due below, sweet corn ear, my mother!
Shuomingval cokocio ciita, . . .	Due (or straight) upward, blooming all kind of flowers,
Itamuyu pichangwatoyaa, . . .	Decorate our faces,
Itamuyu ci nāvālatoyaa!	Bless us with flowers!
Puta winorzh pichangwaikango, .	Thus being face decorated,
Puta winorzh ci nāvāla ikango, .	Being blessed with flowers,
Tuhiyungwanita, tuhiyunwanitaha,	We shall be delighted, we shall be delighte
Ha-o inguuhuhuhu.	Ha-o, my mother.

B. SECOND CIRCUIT.

1. *To the North.*

Ha-o inguu!	Ha-o, my mother!
Ha-o inguu!	Ha-o, my mother!
Shu kwiniña takuri inguu, . . .	Due north, yellow corn ear, my mother!
Shutatöngval homiūyi ciita, . . .	Due southward, blooming corn plant,
Itamuyu pichangwatoyaa, . . .	Decorate our faces,
Itamuyu ci nāvālatoyaa!	Bless us with flowers!
Puta winorzh pichangwaikango, .	Thus being face decorated,
Puta winorzh ci nāvāla ikango, .	Being blessed with flowers,
Tuhiyungwanita, tuhiyunwanitaha,	We shall be delighted, we shall be delighted
Ha-o inguuhuhuhu.	Ha-o, my mother.

2. *To the West.*

Ha-o inguu!	Ha-o, my mother!
Ha-o inguu!	Ha-o, my mother!
Shuhtawangö sakwapu inguu! . .	Due west, blue corn ear, my mother!
Shuhopongval moriūyi ciita, . . .	Due eastward, blooming bean plant,
Itamuyu pichangwatoyaa, . . .	Decorate our faces,
Itamuyu ci nāvālatoyaa!	Bless us with flowers!
Puta winorzh pichangwaikango, .	Thus being face decorated,
Puta winorzh ci nāvāla ikango, .	Being blessed with flowers,
Tuhiyungwanita, tuhiyunwanitaha,	We shall be delighted, we shall be delighte
Ha-o inguuhuhuhu.	Ha-o, my mother.

3. *To the South.*

Ha-o inguu!	Ha-o, my mother!
Ha-o inguu!	Ha-o, my mother!
Shuhtatyaqö pavala inguu! . . .	Due south, red corn ear, my mother!
Shuhkwiniwi batangüyi ciita, .	Due northward, blooming squash plant,
Itamuyu pichangwatoyaa, . . .	Decorate our faces,
Itamuyu ci nāvālatoyaa! . . .	Bless us with flowers!
Puta winorzh pichangwaikango, .	Thus being face decorated,
Puta winorzh ci nāvāla ikango, .	Being blessed with flowers,
Tuhiyungwanita, tuhiyunwanitaha,	We shal be delighted, we shall be delighted,
Ha-o inguuhuhuhu.	Ha-o, my mother.

4. *To the East.*

Ha-o inguu!	Ha-o, my mother!
Ha-o inguu!	Ha-o, my mother!
Shuhopoqö qöyawi inguuu! . . .	Due east, white corn ear, my mother!
Shutāwānga pichinüyi ciita, . . .	Due westward, blooming cotton plant,
Itamuyu pichangwatoyaa, . . .	Decorate our faces,
Itamuyu ci nāvālatoyaa! . . .	Bless us with flowers!
Puta winorzh pichangwaikango, .	Thus being face decorated,
Puta winorzh ci nāvāla ikango, .	Being blessed with flowers,
Tuhiyungwanita, tuhiyunwanitaha,	We shall be delighted, we shall be delighted,
Ha-o inguuhuhu.	Ha-o, my mother.

5. *To the Northeast (above).*

Ha-o inguu!	Ha-o, my mother!
Ha-o inguu!	Ha-o, my mother!
Shuongaqö kokoma inguu! . . .	Due above, black corn ear, my mother!
Shuatyami kawaluyi ciita, . . .	Due downward, watermelon plant,
Itamuyu pichangwatoyaa, . . .	Decorate our faces,
Itamuyu ci nāvā atoyaa! . . .	Bless us with flowers!
Puta winorzh pichangwaikango, .	Thus being face decorated,
Puta winorzh ci nāvāla ikango, .	Being blessed with flowers,
Tuhiyungwanita, tuhiyunwanitaha,	We shall be delighted, we shall be delighted,
Ha-o inguuhuhuhu.	Ha-o, my mother.

6. *To the Southwest (below).*

Ha-o inguu!	Ha-o, my mother!
Ha-o inguu!	Ha-o, my mother!
Shuatyaqö tawakchi inguu! . . .	Due below, sweet corn ear, my mother!
Shuomingwal melonuyi ciita, . .	Due upward, blooming melon plant,
Itamuyu pichangwatoyaa, . . .	Decorate our faces,
Itamuyu ci nāvālatoyaa . . .	Bless us with flowers!
Puta winorzh pichangwaikango, .	Thus being face decorated,
Puta winorzh ci nāvāla ikango, .	Being blessed with flowers,
Tuhiyungwanita, tuhiyunwanitaha,	We shall be delighted, we shall be delighted,
Ha-o inguuhuhuhu, ...	Ha-o, my mother.

1. Blossom or flower simile.
2. See note 3, Discharming Song.
3. For technical names of herbs named in First Circuit, see notes on Tenth Song.

4. Notwithstanding the fact that the author has spent considerable time with several men, making several of them nearly disgusted with his apparent stupidity, he has been unable to get a satisfactory meaning of the word *nāvāla*, here translated with "bless." The men usually try to explain its meaning by such illustrations as these: If a priest has his ceremony for rain, or Katcinas dance for rain, and it rains, that rain is their *nāvāla;* if a "doctor" cures a patient, that patient's recovered health is the "doctor's" *nāvāla,* etc. So it seems that "blessing," "gift," "benefit," etc., would be proper renderings. But it is said that if the heart of those rain-makers or the "doctor" be not good and sand-storms or death are the result of their efforts, these evil results would also be said to be their *nāvāla.* In this case the term "blessing" would, of course, seem to be improper, unless it be—as it perhaps would be—used ironically.

5. Here are meant the flowers or blossoms of the various herbs and plants used by the Hopi for various purposes.

6. The word *winorah* seems to be archaic. Several meanings (*nuu, I, kush,* an exclamation) were suggested, but as they are doubtful, the correctness of the translation of a part of this line cannot be vouched for

7. *Ci,* abbreviation of *cihu,* flower blossom.

8. *Tuhiyungwa,* here translated "delighted," has also different meanings, "amused," "entertained," etc.

9. It will be noticed that in this line in all the verses the *opposite* direction from the one towards which the song is chanted is named, as those flowers are supposed to come *from* the last named points.

THIRTEENTH SONG.

1. *To the North.*

Ayaikohowihi,
Hahaokoshtowi,
Nakaaoka cikaniyashtaye,
Nakaiooāāā, hinohino,
Poholaina, Payatamu,
Muuta tomaa, toma.

2. *To the West.*

Ayaikohowihi,
Hahaokoshtowi,
Nakaaaka cikaniyashtaye,
Nakaiooāāā, hinohino,
Poholaina, Payatamu,
Muuta tomaa, toma.

3. *To the South.*

Ayaikohowihi,
Hahaokoshtowi,
Nakaaoka cikaniyashtaye,
Nakaiooāāā, hinohino,
Poholaina, Payatamu,
Muuta tomaa, toma.

4. *To the East.*

Ayaikohowihi,
Hahaokoshtowi,
Nakaaoka cikaniyashtaye,
Nakaiooāāā, hinohino,
Poholaina, Payatamu,
Muuta tomaa, toma.[1]

1. *To the North.*[1]

Ikimaa,
Ikimaahaaaha,
Ikimahaaa,
Ikimaa,
Ikimaahaaaha,
Ikimahaaa,
Amonéne haramóni,
Waapúnima,
Ikimahahaa.

2. *To the West.*

Ikimaa,
Ikimaahaaaha,
Ikimahaaa,
Ikimaa,
Ikimaahaaaha,
Ikimahaaa,
Amonéne haramóni,
Waapúnima,
Ikimahahaa.

3. *To the South.*

Ikimaa,
Ikimaahaaaha,
Ikimahaaa,
Ikimaa,
Ikimaahaaaha,
Ikimahaaa,
Amonéne haramóni,
Waapúnima,
Ikimahahaa.

4. *To the East.*

Ikimaa,
Ikimaahaaaha,
Ikimahaaa,
Ikimaa,
Ikimaahaaaha,
Ikimahaaa,
Amonéne haramóni,
Waapúnima,
Ikimahahaa.[1]

Ikimaa,
Ikimaahaaaha,
Ikimahaaa.

---

1. No one could give me any explanation as to the meaning of the words in this song. The only word that can be recognized as a Hopi word is *Paydtamu* in the second last line. But whether that refers to the Katcina or to the *tdkdtkuiu* (clowns) of that name can, of course, not be determined as long as no other words in the song are understood.

2. This second part of the song differs so radically from the first part that there seems to be very little doubt about this having been a separate song. It is also more than probable that originally at least some lines or words in the different stanzas varied. This is one of the occasions which were mentioned in a foot note on a preceding song that certain parts of obsolete songs are sung over and over again.

3. Repeated inquiry as to the meaning of the words in this second part of this song failed to elicit any explanation whatsoever. They all seem to be either archaic or derived from the Zuni or Pueblo Indians, with whom the Hopi have exchanged many songs.

NAWOHCHI TAWI.

(*Discharming Song.*[1])

1. *To the North.*

Aniyana aniyana, ...	Meaning not known.[2]
Aniyanayahahana, ...	
Hiyahahanahahahai, ...	
Aniyana aniyana, ...	
Aniyanayaahaana, ...	
Hiyahahanahahahai, ...	
Ayanqöhö shuhkwiniñaqö, . . .	From over there, due[3] north.
Shuhsikangpu wiicoko, ...	Just[4] (the) yellow eagle wing feather.
Itamuyu chionani, chiwanani, . .	(Come and) discharm, discharm us.

2. *To the West.*

Aniyana aniyana, ...	Meaning not known.
Aniyanayahahana, ...	
Hiyahahanahahahai, ...	
Ayanqöhö shuhtawanqö, ...	From over there, due west.
Shu ushkwanqpu wiicoko, . . .	Just (the) blue eagle wing feather.
Itamuyu chionani, chiwanani, . .	(Come and) discharm, discharm us.

3. *To the South.*

Aniyana aniyana, ...	Meaning not known.
Aniyanayahahana, ...	
Hiyahahanahahahai, ...	
Ayangqöhö shutatyaqö, ...	From over there, due south.
Shupalangpu wiicoko, ...	Just (the) red eagle wing feather.
Itamuyu chionani, chiwanani, . .	(Come and) discharm, discharm us.

4. *To the East.*

Aniyana aniyana, ...	Meaning not known.
Aniyanayahahana, ...	
Hiyahahanahahahai, ...	
Ayanqö shushhopaqö, ...	From over there, due north.
Shuuqötcwi wiicoko, ...	Just (the) white eagle wing feather.
Itamuyu chionani, chiwanani, . .	(Come and) discharm, discharm us.

5. *To the Northeast (above).*

Aniyana aniyana, ...	Meaning not known.
Aniyanayahahana, ...	
Hiyahahanahahahai, ...	
Ayanqö shushongaqö, ...	From over there, due (just) above.
Shuuqömvi wiicoko, ...	Just (the) black eagle tail feather.
Itamuyu chionani, chiwanani, . .	(Come and) discharm, discharm us.

6. *To the Southwest (below).*

Aniyana aniyana, ...	Meaning not known.
Aniyanayahahana, ...	
Hiyahahanahahahai, ...	
Ayaqöhö shuatyaqö, ...	From over there, due (just) below
Coonwaiyo pawönmana,[3]	Beautiful corn stalk maiden.
Itamuyu wungwinani, wungwinana,	(Come and) raise,[4] raise us.
Aniyana aniyana, ...	Meaning not known.
Aniyahayahana, ...	
Hiyahahanahahahai, . . .	

1. The paraphernalia of every secret society is supposed to exert a certain el one coming in contact with them or even seeing them. This charm is of an evil natu not a member of that fraternity. The charm of the Snake fraternity is a swelling of an body, but principally of the abdomen; that of the Lalakontu a peculiar eczema, that of fraternity a swelling of the knee, etc. Thus the author is at present treating an o swelling in the foot. He is said to be *Tcŭ naapawu* (snake charmed), and lately th treating a man whose knee was bent from rheumatism and who was supposed to have the charm of the Powamu. In either case the chief priest of the respective order drive out the charm, which he tried to do by singing the *Nawokchi tawi* (discharmi order to relieve the participants in a secret ceremony of this charm so that it should n evil influence to any uninitiated, all gather around the fireplace at the conclusion of t and sing this song in connection with certain ceremonies, as described at the proper paper. (See page 109.)

2. It seems strange that we have thus far been unable to ascertain the me word *aniyana* or *aniyaana*, which occurs in so many Hopi songs.

3. The prefix *shu*, here translated "due," may also mean "just," "straight," "

4. See previous note.

5. No explanation could be given by the priests why the last two lines in the should be so different from what would be expected from the order observed in the othe The corn stalk is considered to be of female gender and called a *mana*, virgi although she is supposed to have children (the corn ears), as has already been ex corn ear which is given to the candidates for initiation is also said to be a *mana*, vir the owner calls it his mother, because, the Hopi say, they live on and draw life from t child draws life from its mother.

6. The word "raise" is here used in the sense that we speak of a child being word in the original may also be rendered "to grow," "to become large." See previ

PAWALAWU SONGS.[1]

I. Natwan Tawi (Planting Song).

A. PLACES MENTIONED WEST OF ORAIBI.

Tahaow, tahaow muraa, ...	Meaning obscure.[2]
Tahaow, tahaow muraa, ...	
Uhüyi yüyaha, ...	The plants are being clothed.
1 Tahawaha wikimüyiwa, ...	The sun he is bringing.
Tahawaha wunimüyiwa, ...	The sun he is watching.[4]
Apoh'niwa tahawata pakiqöhöö, .	When at Apohoniwa[5] the sun
Uhüyi yüyaha, ...	The plants are being clothed.
2 Tahawaha wikimüyiwa, ...	The sun he is bringing.
Tahawaha wunimüyiwa, ...	The sun he is watching.
Polikiwa tahawata pakiqöhöö, . .	When at Polikiwa[6] the sun is
Uhüyi yüyaha, ...	The plants are being clothed.

3 Tahawaha wikimūyiwa, . . . The sun he is bringing.
Tahawa wunimūyiwu, ... The sun he is watching.
Angwushkiwa tahawata pakiqōhōō, When at Angwushki[7] the sun is setting.
Uhūyi yūyaha, ... The plants are being clothed.

4 Tahawaha wikimūyiwa, ... The sun he is bringing.
Tahawaha wunimūyiwa, ... The sun he is watching.
Kihishkiwa tahawata pakiqōhōō, . When at Kishki[8] the sun is setting.
Uhūyi yūyaha, ... The plants are being clothed.

5 Tahawaha wikimūyiwa, ... The sun he is bringing.
Tahawaha wunimūyiwa, ... The sun he is watching.
Biwashchomo tawahato pakiqōhōō, When at Biwashchomo[9] the sun is setting.
Uhūyi yūyaha, ... The plants are being clothed.

6 Tahawaha wikimūyiwa, ... The sun he is bringing.
Tahawaha wunimūyiwa, ... The sun he is watching.
Matcikuypiwa tahawata pakiqōhōō, When at Matcikuypi[10] the sun is setting.
Uhūyi yūyaha, ... The plants are being clothed.

7 Tahawaha wikimūyiwa, ... The sun he is bringing.
Tahawaha wunimūyiwa, ... The sun he is watching.
Tohospiwa tahawata pakiqōhōō, . When at Tohospi[11] the sun is setting.
Uhūyi yūyaha, ... The plants are being clothed.

8 Tahawaha wikimūyiwa, ... The sun he is bringing.
Tahawaha wunimūyiwa, ... The sun he is watching.
Āwāwāwa tahawata pakiqōhōō, . When at Āwāāwa[12] the sun is setting.
Uhūyi yūyaha, ... The plants are being clothed.

9 Tahawaha wikimūyiwa, ... The sun he is bringing.
Tahawaha wunimūyiwa, ... The sun he is watching.
Pūhūpava tahawata pakiqōhōō, . **When at the trail[13] the sun is setting.**
Uhūyi yūyaha, ... The plants are being clothed.

10 Tahawaha wikimūyiwa, ... The sun he is bringing.
Tahawaha wunimūyiwa, ... The sun he is watching.
Shiwaatciwa tahawata pakiqōhōō, When at Shiwaatciwi[14] the sun is setting.
Uhūyi yūyaha, ... The plants are being clothed.

11 Tahawaha wikimūyiwa, ... The sun he is bringing.
Tahawaha wunimūyiwa, ... The sun he is watching.
Tcöokavöwa tahawata pakiqōhōō, When at Tcöokavö[15] the sun is setting.
Uhūyi yūyaha, ... The plants are being clothed.

B. PLACES MENTIONED EAST OF ORAIBI.

1 Tahawaha wikimūyiwa, ... The sun he is bringing.
Tahawaha wunimūyiwa, ... The sun he is watching.
Tukwaachiwi tahawata yamaqō-
qōhō, ... When at Tukwaachiwi[16] the sun is rising.
Uhūyi yūyaha, ... The plants are being clothed.

2 Tahawaha wikimūyiwa, ... The sun he is bringing.
Tahawaha wunimūyiwa, ... The sun he is watching.
Kwihihovi tahawata yamaqōqōhō, When at Kwiwiovi[17] the sun is rising.
Uhūyi yūyaha, ... The plants are being clothed.

3	Tahawaha wikimūyiwa, ...	The sun he is bringing.
	Tahawaha wunimūyiwa, ...	The sun he is watching.
	Hotakpiwu tahawata yamaqōqōhō,	When at Hotaku[18] the sun is rising.
	Uhūyi yūyaha, ...	The plants are being clothed.
4	Tahawaha wikimūyiwa, ...	The sun he is bringing.
	Tahawaha wunimūyina, ...	The sun he is watching.
	Mufiaooi tahawata pamaqōqōhō, .	When at Mufiaooi[19] the sun is rising.
	Uhūyi yūyaha, ...	The plants are being clothed.
5	Tahawaha wikimūyiwa, ...	The sun he is bringing.
	Tahawaha wunimūyiwa, ...	The sun he is watching.
	Hatikūpiwa tahawata yamaqōqōhō,	When at Hatikūypi[20] the sun is rising.
	Uhūyi yūyaha, ...	The plants are being clothed.
6	Tahawaha wikimūyiwa, ...	The sun he is bringing.
	Tahawaha wunimūyiwa, ...	The sun he is watching.
	Moriuypiwa tahawata yamaqōqōhō,	When at Moriuypi[21] the sun is rising.
	Uhūyi yūyaha, ...	The plants are being clothed.
7	Tahawaha wikimūyiwa, ...	The sun he is bringing.
	Tahawaha wunimūyiwa, ...	The sun he is watching.
	Tobāāwawa tahawata yamaqōqōhō,	When at Tobāāwawa[22] the sun is rising.
	Uhūyi yūyaha, ...	The plants are being clothed.
8	Tahawaha wikimūyiwa, ...	The sun he is bringing.
	Tahawaha wunimūyiwa, ...	The sun he is watching.
	Oatcmowa tahawata yamaqōqōhō,	When at Oatcma[23] the sun is rising.
	Uhūhi yūyaha, ...	The plants are being clothed.
9	Tahawaha wikimūyiwa, ...	The sun he is bringing.
	Tahawaha wunimūyiwa, ...	The sun he is watching.
	Tūhūtckwahat anashat yamaqō-qōhō, ...	When midway at the fields[24] the sun is rising.
	Uhūyi yūyaha, ...	The plants are being clothed.
10	Tahawaha wikimūyiwa, ...	The sun he is bringing.
	Tahawaha wunimūyiwa, ...	The sun he is watching.
	Tawakingaqō tahawata yamaqō-qōhō, ...	When at the sun shrine[25] the sun is rising.
	Uhūyi yūyaha, ...	The plants are being clothed.
	Tahaow, tahoow muraa, . . .	Meaning obscure.
	Tahaow, tahoow muraa, . . .	
	Tahaow, tahoow muraa, . . .	
	Tahaow tahoow wikimūyiwa, . .	The sun he is bringing.
	Uhūyi yūyaha, ...	The plants are being clothed.

1. Unfortunately only three of the Powalawu songs could thus far be obtained, and it is to be feared that with the old Powam chief most of them will die out.

2. The first two words refer to the sun, but as the meaning of the last word seems to be lost, it is difficult to say what these two lines really say.

3. The idea is that the seeds and plants supposed to be planted at the time when the sun rises or sets at the places named in the different verses are being clothed or dressed in the ground —probably with moisture and the power of germination—so that they can grow. When asked by whom, the priests said that they did not know, but thought by Muyingwa, the God of Germination,

who is supposed to live *atyaka* (below). The husks on a corn ear are called its clothes, and the putting on of feathers and herbs on a *hako* is called clothing or dressing it, and of clouds it is said that they are clothed with *palaye* (rain water).

4. Reference is here made to the watching of the sun and the influencing of his return by the priests. It is said that especially the Flute priests are here meant because from January, when the Flute priests make *hakos* especially to the sun, until the summer solstice, when they do so again, it is their business to see that the sun receives his proper prayer offerings; while from the summer to the winter solstice the sun is under the "care" of the Soyal priest, who also controls the Soyal ceremony by which the sun is supposed to be induced to return from his southward course.

5. A high peak northwest of Oraibi.

6. A small bluff northwest of Oraibi called "Butterfly house."

7. "Crow house," a steep bluff northwest of Oraibi, a favorite place for crows.

8. "Hawk house," a bluff in the same direction from Oraibi, a favorite hatching place for hawks.

9. "Breast hill," referring to the shape of the knoll, which is said to resemble that of a female breast. Also northwest of Oraibi.

10. A place in the same direction. Meaning obscure; perhaps "hand cup" or "hand vessel," the name being derived from its shape.

11. A place in the same direction. Meaning obscure; might perhaps mean an implement for grinding *tohci* (sweet corn-meal).

12. A ridge-like elevation consisting principally of *ūwūiwa*, a hard, gritty stone, northwest of Oraibi.

13. A trail northwest of Oraibi.

14. A high, steep bluff, same direction; meaning obscure.

15. A place right northwest of and close to Oraibi, where there is much *tcōoka* (clay).

16. This place is nearly east of Oraibi; meaning obscure. When the sun rises here the early varieties of sweet corn are planted.

17. A ledge on which a certain herb, *kwiwi*, grows abundantly. Northeast of Oraibi.

18. "Spoon-shaped back," same direction; referring to the shape of the place.

19. "Porcupine hill," same direction. Time for planting various kinds of watermelons.

20. "Hatika planting (place)," from *hatika*, a large flat bean, because this bean is especially planted when the sun rises at this place.

21. "Bean planting (place)," because then all kinds of beans are being planted.

22. *Tobatukiwi*, a bluff on the top of which grow considerable pinon trees.

23. "Stone hill," a knoll of stones.

24. The fields in the valley northeast of Oraibi.

25. The shrine where Flute priests deposit their prayer offerings to the sun.

26. See note 2.

II. Namunwau Tawi[9] (*Racing Song*).

1 Nanamuniwai ahahaiahahahai, . Be racing.[1]
Nanamuhunwai ahahaahahahai, Be racing.[2]
Nanamuniwai ahahaiahahahai, . Be racing.
Nanamuhunwai ahahaahahahai, Be racing.
Ponowaha hohtawaha, ... The abdomen, the back.
Hohongwika, ... (A bird of prey.)
Kuwakwa lawaiyi, ... With joyful words.
Yāhāyāhātimahai, ... Be happy.[3]
Yāhāyāhātimahai, ... Be happy.[4]

2 Nanamuniwai ahahaiahahahai, . Be racing.
Nanamuhunwai ahahaahahahai, Be racing.
Ponowaha hohtawaha, ... The abdomen, the back.[5]
Kihishaha, ... The hawk.

Kuwakwa lawaiyi, ...	With joyful words.
Yāhāyāhātimahai, ...	Be happy.
Yāhāyāhātimahai, ...	Be happy.
3 Nanamuniwai ahahaiahaiahai, .	Be racing.
Nanamuhunwai ahahaahahahai,	Be racing.
Ponowaha hohtawaha, ...	The abdomen, the back.
Natayawu, ...	(A bird of prey.)
Kuwakwa lawaiyi, ...	With joyful words.
Yāhāyāhātimahai, ...	Be happy.
Yāhāyāhātimahai, ...	Be happy.
4 Nanamuniwai ahahaiahai, . . .	Be racing.
Nanamuhunwai ahahaahahai, .	Be racing.
Ponowaha hohtawaha, ...	The abdomen, the back.
Sawitoaya, ...	(A bird of prey.)
Kuwakwa lawaiyi, ...	With joyful words.
Yāhāyāhātimahai, ...	Be happy.
Yāhāyāhātimahai, ...	Be happy.
Nanamuniwa ahahaiahai, . . .	Be racing.
Nanamuhunwai ahahaahahahai,	Be racing.
Nanamuniwa ahahaiahaiahai, .	Be racing.
Nanamuhunwai ahahaahahahai,	Be racing.

---

*The meaning of this song is somewhat obscure. The words given in the transla ones in the original, though their connection is not very apparent.

1. The messenger soon to be sent with the black balls to mark out the race cir said to be referred to.

2. The men to participate in the oncoming races are here meant.

3. This word has different meanings, "glad," "happy," "sprightly," "lively," e

4. See previous note.

5. Nobody could tell me thus far why the abdomen and back are mentioned, exc running and the kicking the balls is very fatiguing for the whole body.

III. Namunwau Tawi (Racing Song).

1 Paayupaiyu kitamu, ...	Be off, be off, they say.[1]
Paayupaiyu kitamu, ...	Be off, be off, they say.
Calapsana yöongöam, ...	The pine pitch ball.[2]
Tühütckwat anawit, ...	Along the fields.
Wupimaa, wupimaa, ...	Kick them, kick them.[3]
2 Paayupaiyu kitamu, ...	Be off, be off, they say.
Paayupaiyu kitamu, ...	Be off, be off, they say.
Löqösana qöongöam, ...	The spruce pitch balls.
Tücakqölöt anawit, ...	Over the grassy places.
Wupimaa, wupimaa, ...	Kick them, kick them.
3 Paayupaiyu kitamu, ...	Be off, be off, they say.
Paayupaiyu kitamu, ...	Be off, be off, they say.
Iakwaoa qöongöam, ...	The blue stone balls.[4]
Tühütckwat anashat, ...	Through the fields.
Wupimaa, wupimaa, ...	Kick them, kick them.

4 Paayupaiyu kitamu, ... Be off, be off, they say.
Paayupaiyu kitamu, ... Be off, be off, they say.
Tuwioa qōongöam, ... The hard clay balls.[4]
Tuvālat anashat, ... Up the slopes.
Wupimaa, wupimaa, ... Kick them, kick them.

1. Reference is here made to the announcement made in the different kivas by some priest on days when the races are to take place. These races begin soon after the Powamu ceremony and run through a number of weeks.

2. The balls used in the races are made chiefly of pitch and horse-hair, the hair of swift horses being selected. Sometimes rabbit-hair is added and a few of the hairs that grow over men's big toes. Of course, this hair is asked only of specially good runners.

3. Every kiva has its own ball, which is kicked by the racers of that kiva before them through the whole race. The circuit of these races increases with every race.

4. A greenish stone is probably referred to, from which a paint is prepared to color the balls.

5. In the absence of regular balls, a ball of particularly tough clay is sometimes made especially, also, by children for practicing purposes.

SPEECHES OF POWAMU PRIEST.

Speech of Powamu Priest at the Katcina Initiation.

Owe, anchaa, pep puma Towanashabee, puma shoshoyam chowalti ep shakátumala, pai shaktota choshmumat akv shákcomioyungwa. Pantakat angitam omi nõongaqõ.

Angitam hopoo sonwat skushsikangput homivocvũhtawit angitam tonaltima. Itamui *Akush Katcin mongwit* kiat aokukuiwaqõ. Sonwat shushsikangput pamõcit akv kiam nõmiota. Pantakat itamui ang akyungõ. Akushkatcin mongwi katu. Sonwak shushsikangput homiwocit, moriwocit, kawaiwatngat, melonit naamangwui yankang katu. Yep Oraibee ima chachayomu, totimhoyamu, mamanhoyamu, natpipak wungwiotakaamu sipapuni epngwat itawimunangwayu tuwitotani; anchaa tuwitotani. Palãna shakwana, palãna shaklehchioyungwa; choshmumat akv shakcomioyungwa. Pantakat itamui angnõongaqõ.

Ang itam tãvãnga; sonwak shushkwangput hominvocvũhtawit anga itam tonaltima. Itamui *Nakatchok Katcin mongwit* kiat aokukuiwaqõ sonwak shushkawangput pomõcit akv kiam nõmiota. Pantakat itamui angakyungqõ. Nakatchok Katcin mongwi katu. Sonwak shushkwangput homiwocit, mariwocit, kawaiwatngat, melonit, naamangwui yankau katu. Yep Oraibee ũna chochayomu totimhoyamu, mamanhoyamu, natpipak wungwiotakaamu sipapuni epngwat itavimunangwayu towitotani; anchaa paipi towitotani. Palãna shakwuna, palãna shaklehchioyungwa, choshmumat akv shakcomioyungwa. Pantakat angitamui angnõongaqõ.

Ang itam tãvãnga; sonwak shuhpalangput homiwuswũhtawit anga itam tonaltima. Itamui *Hotatkatcinmongwit* kiat aokukuiwaqõ. Sonwak shushpalanput pamõcit ok kiam nõmiota. Pantakat itamu angakyungqõ. Hototkatcinmongwi katu. Sonwat nanaálõongat skush palangput hamiwocit, moriwocit, kawaiwatugat melonit naamangwui yankang katu. Yep Oraibee ima chachayomu totimhoyamu, mamanhoyamu, natpipak wungwiotakaamu sipapuni epngwat itavimunangwayu towitotani; anchaa pai pi towitotani. Palãna shakwuna, palãna shaklehchioyungwa, choshummat akv shak camioyungwa, pai pantakat angitamui nõongaqõ.

Puu ang itamu tátõõ sanwak shushqõchat homiwocwũhtawi anga itamu tonaltima. Pun itamui *Mastop Katcina* mongwit kiat aokukuiwaqõ. Sonwak shushqõchat pamõcit akv kiam nõmiota. Pantakat itam angakyungqõ. Mastop Katcin mongwi katu. Sonwak shushqõchat homiwocit, moriwocit, kawaiwatngat, melonit náamangwui yankang katu. Yep Oraibee chochayomu, totimhoyamu, mamanhoyamu natpipak wungwiotakamu sipapuni epngwat itawimuunangwayu towitotani; anchaa, paipi towitotani. Palãna shakwuna, palãna shaklehchioyungwa, choshmumat akv shakcomioyungwa. Pantakat itam agnõongaqõ.

Puu ang itamu kwiniwii sonwak shushqõmvit homiwocwũhtawi anga itamui tonaltima. Puu itamui *Sõhõnsomtakat* kiat aokukuiwaqo. Sonwak pamõcit akv kiam nõmiota. Pantakat itam angakyungqõ. Sohõncomtaka Katcin mongwi katu. Sonwak shushqõchat homiwocit, moriwocit, kawaiwatngat, melonit náamangwui yankang katu. Yep Oraibee ima chochayomu totimhoyamu, maman

hoyamu natpipak wungwiotakamu sipapuni epngwat itawimuunangwayu towitotani; anchaa, paipi towitotani. Palāna shakwuna, palāna shaklehchioyungwa choshmumat akv shakcomioyungwa. Pantakat itam angnōongaqō.

Puu ang itamu tāwānga sonwak nanaalōonat homiwocwūhtawi anga itamu tonaltima. Puu itamui *Ho Katcin* mongwit kiat aokukuiwaqō. Sonwak pamōcit akv kiam nōmiota. Pantakat itam angakyungqō. Ho Katcin mongwi katu. Sonwak nanaalōonōt homiwocit, mariwocit, kawaiwatugat, melonit naamangwui yankang katu. Yep ima Oraibee chochayomu totimhoyamu, mamanhoyamu natpipak wungwiotakamu sipapuni epngwat itawimunangwayu towitotani; anchaa, paipi towitotani. Palāna shakwuna, palāna shaklehchioyungwu, choshmuimat akv shakcomioyungwa. Pantakat itam angnōongaqō.

Ang totōō sonwak nanaalōonōt homiwocwūhtawit ang itam tonaltima. Itamui *Palakway Katcina mongwit* kiat aokukuiwaqo sonwak pamōcit akv kiam nōmiota. Pantakat itamui ang akyungqō. Palakway Katcin mongwi katu. Sonwak nanaalōngōt homiwocit moriwocit, kawaiwatngat, melonit naamangwui yankang katu. Yep ima Oraibee chochayomu, totimhoyamu, mamanhoyamu natpipak wungwiatakamu sipapuni epngwat itawimunagwayu towitotani; anchaa paipi towitotani. Palāna shakwuna, palāna shaklehchioyungwa, choshummat akv shakcomioyungwa. Pantakat itamui angnōongaqō.

Ang hopoo kiat sonwak nanaaloonōt homiwocwūhtavit ang itam tonaltima. Itamui *Hahai Katcinat* kiat aokukuiwaqō; sonwak pamōcit akv kiam nōmiota. Pantakat itam angakyungqō. Hahai Katcina katu, sonwak nanaalōnōt homiwocit, moriwocit kawaiwatngat, melonit naamangwui yankang katu. Yep Oraibee, ima chochayomu totimhoyamu, mamanhoyamu, natpipak wungwiotokamu sipapuni epngwat itawimunangway towitotani; anchaa, paipi towitotani. Palāna shakwuna, palāna shaklehchioyungwa, choshummat ak shukcomioyungwa; pantakat ang itamu ungnōongaqō.

Ang yuk itam tatōō sonwak nanaalāngōt homiwocwūhtawit angtonaltima. Itamui *Aototota*, *Aholita* pumu kiamu aokukuiwaqō. Sonwak pamōcit akv kiam nōmiota. Pantakat itamui angakyunqō Aototo katu; Aholl katu. Sonwak nanaalōngōta hamiwocita, moriwocita, kawaiwatngat, melonit, naamangwu yankang katu. Yep Oraibee ima chachayomu, totimhoyamu, mamanhoyamu, natpipak wungwiotaka sipapuni epngwat itawimunangwayu towitotani. Anchaa, paipi towitotani. Palāna shakwuna, palāna shaklehchioyungwa, choshummat akshakcomiayungwa. Pantakat ang itamui angnōongqō.

Ang yuk kwiniwi sonak nanaalōngat homiwocwūhtawita ang itam tónaltima. Itamui *Shakhungoamata*, *Lomankwaimata*, *Koyongaiuiwata* pumui kiamuya aokvkuiwaqō, sonwak pamōcit ak kiam nōmiata. Pantakat itamui angakyungqō. Shokhungyoma katu, Lomonkwaima katu, Koyongaiuiwa katu. Sonwak nanáalōngōta homiwocita, moriwocita kawaiwatngat, melonit, naamangwui yankahkang puma yeshi. Ima yep Oraibee chachayomu, totimhoyamu, mamanhoyamu, natpipak wungwiotoka sipapuni epngwat itawimunangwayu towitotani. Anchaa paipi towitotani. Palāna shakwuna, palāna shaklehchioyungwa, choshmumat ak shakcomioyungwa. Pantakat itamui angnōongaqō.

Puu umupaa um uhsinomuyu um uhtimuiyu uma shoshokmu um uhshipoo chowalniyungwa. Shoshokmui umi hur matswungyungwa sinmui umuu umuhmapqölō puruknaqō; mohota akv unangwa talaowani. Asson yep unangwat talaowaqō it mohot ngayat akv naasniv passioohtini.

Pantakat ahpi itam qöyangwuntupo, sikangwuntupo it sonwak talasswühtawita angawit wuktowoilat a nalönang wupuhonkata angpaissoka pai nassunnwin-

tapwisui yukiqa shuchchawat wunuhkat ak paissok pas pai wuhtitol wuhtaktokwantioni. Pai pi okiwa. Nikang nu ka nala woinoma p ökioto kõonak huwamu!

SPEECH MADE BY THE POWAMU PRIEST IN EVERY PARTICIPATING KI HE LEAVES ONE OF THE BAHOS MADE AND CONSECRATED IN POWALAWU CEREMONY ON THE PREVIOUS DAY.[1]

Owi, pas ánchaa yep nátwan pas shúan passíohti.[2] Yan pam pápe aonúkpantiqõõ; pas ocúwayuu[3] passíokahkangu ómi kúkuiwaqõõ; pá yan yókwaqõõ put akv púmaa omi náwungvni wishkáhkango, hingi tímkiomui passíokahkang ómi náwungvnaya, nátükvsinaya. Puu pánt yukúye, put akv yep móngwashyakahkango pas náooynumyani, nónowal Pai owi yan hákam ítam tonátyaokahkango,[4] pai háhlaikahkango, ökáok yahpi angk hoyóyoikuni shópkawat sinomú.[5]

A FREE RENDERING OF THE ABOVE IS AS FOLLOWS:

Yes, very truly (or all right), may the planting be well accomplis May nothing (evil) endanger it. May the points come out well (or developed. And thus, it raining on them (the plants), may they grow and in a little while, the children (corn ears) being completed, grow up ripen (mature). And this being done (with the corn crop), subsisting (that here we shall dispense it (lay it out) and eat of it.

Yes, therefore, following this (*i. e.*, doing that way), being hap strong, may approach (draw) from day to day nearer and nearer all t (*i. e.*, toward) the consummation of the ceremony.

---

1. This speech refers in the first place to the planting of beans which is to co that day and to continue for four days, and for the success or blessing of which the bal the kiva. But as this planting of beans is symbolical of the corn planting in spring, an object of the Powamu ceremony is to consecrate the fields and evoke the blessing of th the approaching planting season and the coming crop, this speech refers in a wide sens latter.

2. The word *passionaya* has various meanings, "to finish," "complete," "bring "accomplish," etc., but also "to celebrate," "hold a ceremony," "worship" (taking th in the sense of "to pray," but in the wider sense of "to perform a religious rite"). He the wish is expressed that the bean planting in the kivas and the corn planting in the on might be brought to a happy conclusion.

3. The word *ocúwayuu*, translated with "points," here refers to the termination the sprouting and growing beans and corn. My informant stated that the upper end o for instance, would be called *cuwayuu*, the point of my pen also.

4. The word *tonatyaokahkani* has many different meanings, and repeated co with different members of the various fraternities leave me still in the dark as to the ex in this closing sentence, which, it may be remarked, is a very common winding up of s prayers in nearly all ceremonies. The word may mean "to warn," "to take care of," or "carry out."

5. The phrase (the consummation of the ceremony) is not used in the origina asked what the people should draw nearer to or approach, the priests invariably say, th of the ceremony. In the wider sense in which this speech is made, probably the de Hopi is meant.

It might be a proper question to ask why no mention is made in this speech of t be planted; or why, if this planting in the kivas is to be considered a symbol of the co of the Hopi, not corn is planted instead of beans. The answers given me on this q 1. Corn is planted by the Powamu chief, Sototo and (I think) Aholi Katcinas. This considered to be sufficient for the symbolical purpose. 2. Because corn does not grow the kivas. 3. The bean plants can be used, eaten, at the feast on the last day, and thu purpose for which corn is raised be demonstrated, as it were. The corn they could not not palatable.

SPEECH MADE BY THE POWAMU PRIEST ON THE OCCASION OF HIS VISITING THE PARTICIPATING KIVAS ON THE SECOND POWAMU DAY (SHUSHTALA).

Owi yahpinene change talata, epeka yah imma momoyamu, mamantu yang nowah tumaltotani. Ep yan ima Katcinmu itahkwachimu yan tókilnawita itamu tihtaptotani; ep yan nonal talata. Epek itam put akv shopkawat sinom nahahlaitapnayani.

TRANSLATION.

Now, after this, in seven days these women and maidens are going to make (prepare) some victuals. Then these Katcinas, our friends, entertain us (dance for us). Then (there) in eight days we, all the people, shall be gladdened by that.

--OF--
WASHINGTON.

FIELD COLUMBIAN MUSEUM

PUBLICATION 66.

ANTHROPOLOGICAL SERIES. VOL. III, No. 3.

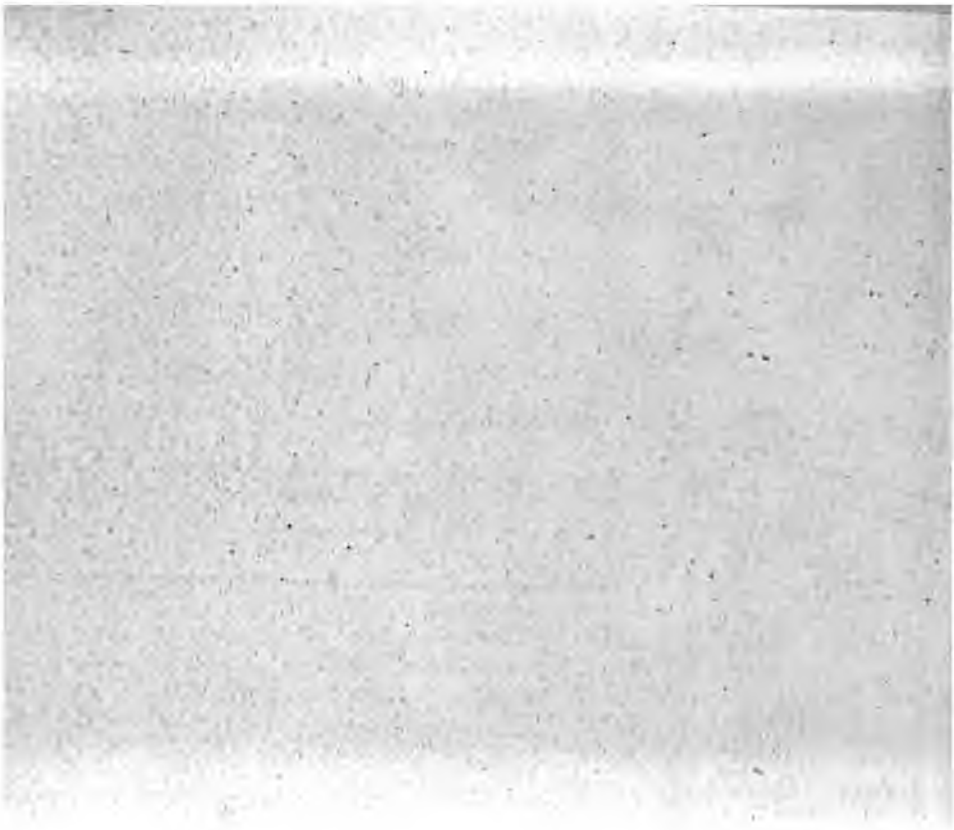
THE MISHONGNOVI CEREMONIES OF THE SNAKE AND ANTELOPE FRATERNITIES

BY

GEORGE A. DORSEY,
Curator, Department of Anthropology,
AND
H. R. VOTH.

THE STANLEY McCORMICK HOPI EXPEDITION.

CHICAGO, U. S. A.
June, 1902.



FIELD COLUMBIAN MUSEUM

PUBLICATION 66.

ANTHROPOLOGICAL SERIES. VOL. III, No. 3.

THE MISHONGNOVI CEREMONIES OF THE SNAKE AND ANTELOPE FRATERNITIES

BY

GEORGE A. DORSEY,
Curator, Department of Anthropology,

AND

H. R. VOTH.

THE STANLEY McCORMICK HOPI EXPEDITION.

CHICAGO, U. S. A.
June, 1902.

THE MISHONGNOVI CEREMONIES OF THE SNAKE AND ANTELOPE FRATERNITIES

BY

GEORGE A. DORSEY AND H. R. VOTH.

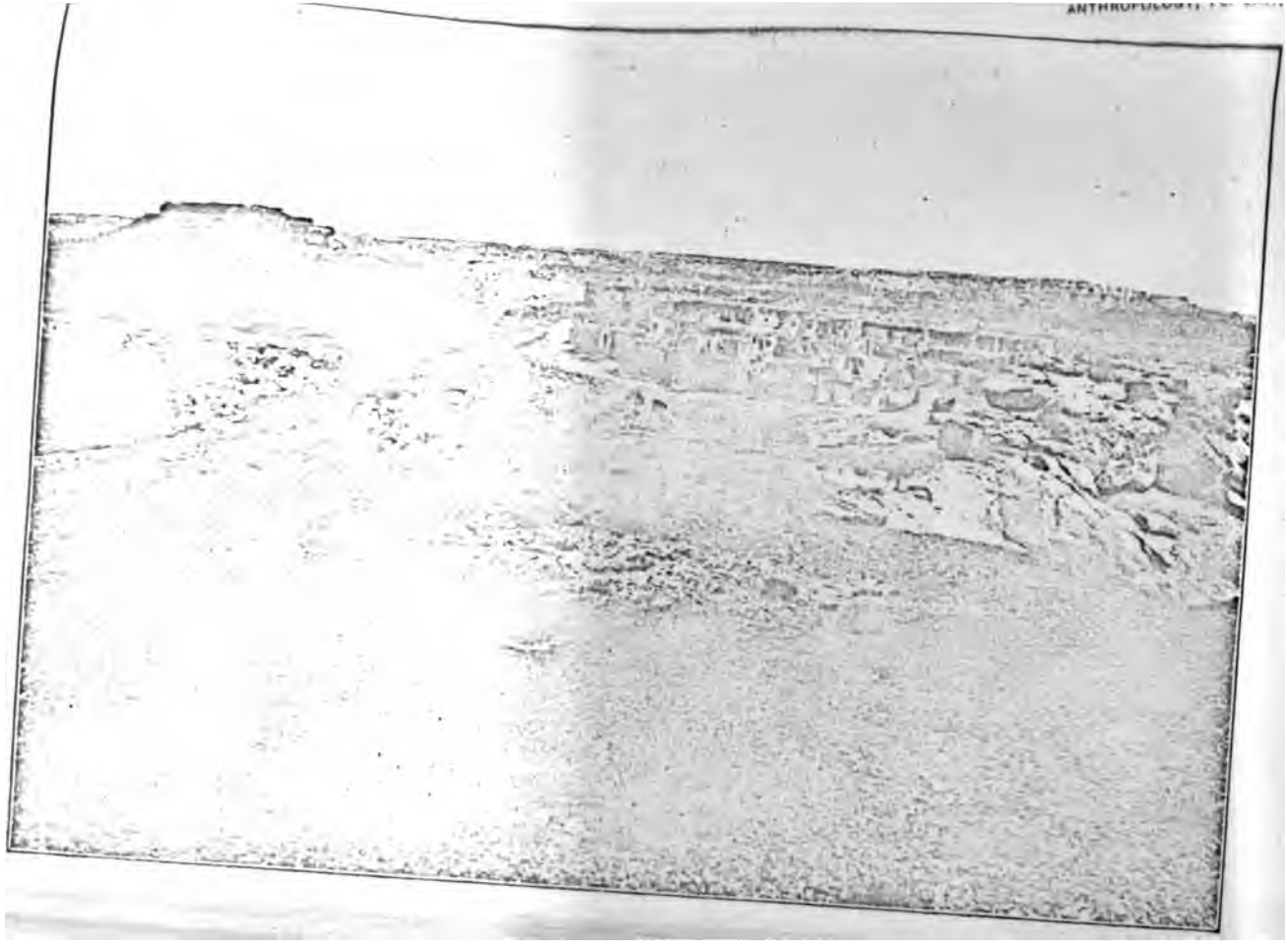
CONTENTS.

	Page
Preface	165
Summary statement of previous accounts	167
The Village of Mishongnovi	169
The kivas used by the Snake and Antelope Fraternities	170
Time and duration of ceremony	172
Preliminary ceremony (Bá-ho-la-wu, Baho making)	174
Participants	174
Announcement (Ting-apngvu or Chá-a-lang-wu)	176
The ceremonies proper	
I day (Yungya, assembly)	177
II day Shúsh-ta-la (First Day)	178
III day Lŏsh-ta-la (Second Day)	184
IV day Bay-ish-ta-la (Third Day)	191
V day Na-lŏsh-ta-la (Fourth Day)	195
VI day Shush-ka-hí-mu (Once not anything)	211
VII day Ko-mók-to-tók-ya (Wood providing)	220
VIII day To-tok'-ya (Food providing)	226
IX day Tíkive (Dancing)	242
The four days after the ceremony (Nyöliwa, wrangling)	254
The Snake Legend	255

ILLUSTRATIONS.

Plate		Opposite page
LXXV.	The pueblo of Mishongnovi	165
LXXVI.	Toreva spring	165
LXXVII.	Polihungwa, Chief of the Antelope Fraternity	166
LXXVIII.	Lomanakshu, Chief of the Snake Fraternity	166
LXXIX.	Shrine of Buhoki	170
LXXX.	Antelope-Snake kivas	170
LXXXI.	The Antelope kiva	171
LXXXII.	Shrine at Toreva	177
LXXXIII.	Interior of Snake kiva	177
LXXXIV.	Consecration of bahos	179
LXXXV.	Snake hunt of the First Day	181
LXXXVI.	Toreva spring	188
LXXXVII.	The Third Day's ceremonial hunt	194
LXXXVIII.	The Third Day's ceremonial hunt	194
LXXXIX.	The exterior of the Snake and Antelope kivas	197
XC.	Interior of Antelope kiva	201
XCI.	Interior of Antelope kiva	202
XCII.	Antelope sand mosaic	202
XCIII.	Fourth Day's ceremonial hunt	208
XCIV.	Fourth Day's ceremonial hunt	208
XCV.	Interior of Antelope kiva	210
XCVI.	Snake priests asleep on the roof of the Snake kiva	209
XCVII.	The singing of the traditional songs by the Antelope priests	213
XCVIII.	Priests at the Antelope kiva	227
XCIX.	Scenes about the Snake kiva	228
C.	Incidents of the Antelope race on the Eighth Day	228
CI.	Singing the traditional songs in the Antelope kiva	229
CII.	Singing the traditional songs in the Antelope kiva	229
CIII.	Boys awaiting the arrival of the racers	229
CIV.	Shrines	230
CV.	The Antelope race	231
CVI.	The winner of the race at the Antelope kiva	231
CVII.	Arrival of the racers at the first terrace of the mesa	231
CVIII.	Ceremonies on the mesa, after the race	232
CIX.	Ceremonies on the mesa, after the race	232
CX.	Boys awaiting the arrival of the girls for the scramble for cornstalks, etc.	232
CXI.	Winner of the race receiving the prize	232
CXII.	Winner of the race awaiting the arrival of the Kalehtaka	233
CXIII.	The Antelope kiva on the Eighth Day	233
CXIV.	Antelope priests consecrating bahos	234

PLATE		Oppo pag
CXV.	The erection of the *kisi*	
CXVI.	Chief priest of the Antelope Fraternity	
CXVII.	Assistant Chief Priest of the Antelope Fraternity (Albino)	
CXVIII.	Antelope priest, Asperger	
CXIX.	Priest of the Antelope Fraternity	
CXX.	Interior of Snake kiva	
CXXI.	Exterior of Snake kiva	
CXXII.	The Antelope kiva during the singing of the eight traditional songs	
CXXIII.	Shrine where bahos are deposited	
CXXIV.	Interior of the Snake kiva	
CXXV.	Interior of Antelope kiva	
CXXVI.	The snake washing	
CXXVII.	The snake washing	
CXXVIII.	The snake washing	
CXXIX.	The snake washing	
CXXX.	Incidents of the Ninth Day	
CXXXI.	Shrines in which are deposited the snake receptacles after the ceremony	
CXXXII.	Antelope priests leaving Kiva	
CXXXIII.	The snake dance	
CXXXIV.	Incidents of snake race, etc.	
CXXXV.	Line of Snake priests emerging from the kiva	
CXXXVI.	The beginning of the snake dance	
CXXXVII.	The snake dance	
CXXXVIII.	The snake dance	
CXXXIX.	The snake dance	
CXL.	The snake dance	
CXLI.	The snake dance	
CXLII.	After the snakes have been pitched into the cornmeal circle	
CXLIII.	Deposit of black snake-bahos on the north side of the mesa	
CXLIV.	The emetic	
CXLV.	The emetic	
CXLVI.	The emetic	
CXLVII.	The jollification ceremony following the Ninth Day	



PL. LXXV. THE PUEBLO OF MISHONGNOVI.

This photograph was taken from the eastern projection of the Mi
and includes not only Mishongnovi, but Shipaulovi, which may be seen
the summit of the pinnacle on the left.

The gap between the two villages to which reference is made in t
ing pages may also be clearly distinguished.

TOREVA SPRING.

Pl. LXXVI. Toreva Spring.

This large spring near the foot of the Middle Mesa is one of the largest and most important in the vicinity, and contains two shrines where offerings are made during the progress of the Antelope-Snake ceremonies.

Occupying the central view is the Government School for the Middle Mesa villages.

The trails to the left of the school buildings lead both to Mishongnovi and Shipaulovi.

PREFACE.

The possibility of the preparation of this account of the Mis
novi Snake and Antelope ceremonies is due in a certain sense t
cumstances which seem almost accidental. I left Chicago late ir
for the Southwest, for the purpose of making a hasty visit to c
Rio Grande pueblos of New Mexico and then of noting the prc
of the excavations which Mr. C. L. Owen, Assistant Curator o
Department, was making in the ancient burial grounds of old
and other Hopi ruins. Incidentally, I had expected to witne
final public performance of the Snake and Antelope Societies at
On arriving at Tusayan, however, I found that Mr. Owen had ren
his camp from Walpi to Toreva (see Pl. LXXVI), a spring at th
of the Middle Mesa, near the present pueblo of Mishongnovi (s
LXXV), and was finishing the work of excavating in the burial g
of ancient Mishongnovi which had been begun on the previous se
Hearing, furthermore, that the Snake and Antelope Fraternit
Mishongnovi were to begin their celebration within a few d
decided to remain and witness, if possible, the entire performan
at once sent an invitation to Mr. H. R. Voth of Oraibi to join
a study of the ceremonies, which Mr. Voth very kindly accepted.
arrived on the second ceremonial day and remained at Mishong
with the exception of about a day, throughout the remaining
days. It is perhaps needless to say that without Mr. Voth's co
tion this account would not have been possible.

Although the priests of Mishongnovi are among the mos
servative of all Hopi villages, yet, on presenting to the leaders
two fraternities the object of our desire to witness in full their
monies, we were not only given permission to enter the kivas
times, but were made to feel that we were welcome. Later, whe
fully realized that we were watching them constantly and wer
only making notes of our observations but were photographi
well, they not only did not offer any objections, but in many
assisted us, declaring that they wished us to have the truth ar
whole truth about their performances. This friendly attitude,
gradually extended to the entire priesthood of both orders, ma
work extremely agreeable, and the constant attendance upon th

monies necessary for detailed study, which ordinarily would become very arduous, came to be a genuine pleasure. Often were we invited to partake of their *piki* bread and other food, and many were the requests that we join them in the circle about the hearth as they were engaged in ceremonial smoking, which request was occasionally accepted by the senior author. In fact, I believe that no Hopi ceremony was ever witnessed under more favorable circumstances, and to Políhungwa (see Pl. LXXVII), Chief of the Antelope priests, to Lomaṅakshu (see Pl. LXXVIII), Chief of the Snake priests, and to all priests of both Societies, we owe our sincerest thanks, and we shall always hold them in grateful memory.

I was accompanied throughout the ceremony by Mr. Charles H. Carpenter, the Museum photographer, and by Mr. S. W. Matteson of Denver. Both these gentlemen had full access to the kivas at all times, and their careful and conscientious work is amply revealed in the admirable illustrations which accompany this paper. For this work, and for their assistance in many other ways, freely given at all times of the day or night, we are very greatly indebted. Grateful acknowledgment must also be made of the many services rendered by Mr. Owen. Indeed, without the aid of these three gentlemen, many of the observations contained within could not have been made.

It is a great pleasure to speak of the many kindnesses and never failing courtesy, extended over two years, of Mr. Charles A. Burton, the Acting Agent in charge of the Hopi.

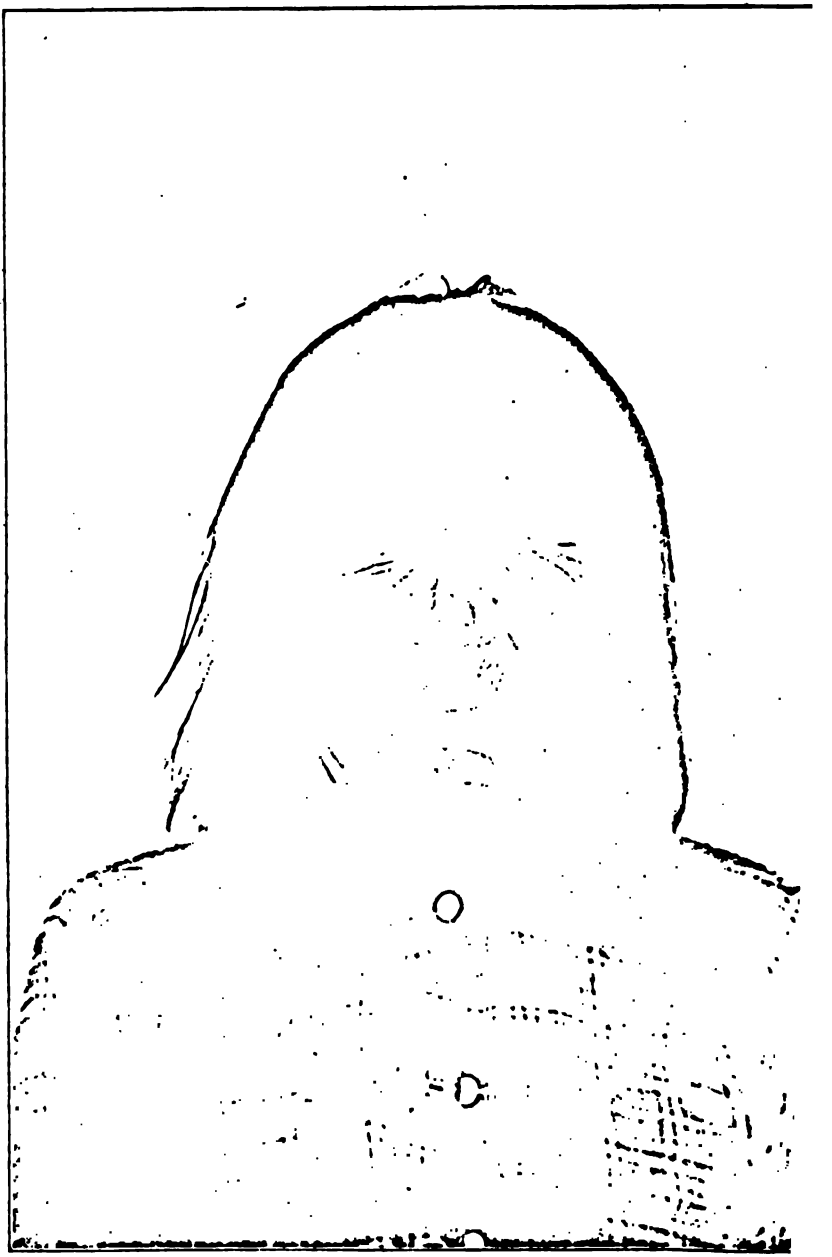
To Mr. Stanley McCormick, through whose generous liberality the Department has been able to carry on uninterruptedly for three years anthropological investigations among the Hopi, are due the profound thanks of the Museum, of myself personally, and of all students of the primitive peoples of America.

GEORGE A. DORSEY,
Curator, Department of Anthropology.

CHICAGO, June 1, 1902.

Pl. LXXVII.

Polihungwa, Chief of the Antelope Fraternity.



POLIHUNGWA, CHIEF OF THE ANTELOPE FRATERNITY.

Pl. LXXVIII.

Lománakshu, Chief of the Snake Fraternity.

LOMANAKSHU, CHIEF OF THE SNAKE FRATERNITY.

SUMMARY STATEMENT OF PREVIOUS ACCOUNTS OF HOPI SNAKE CEREMONIES.

Neither time nor inclination has been present for the preparation of an exhaustive list of the books and articles on Hopi Snake ceremonies. The object here is merely to give the titles and a brief characterization of the most important writings which have been prepared by scientists who have written after careful and more or less extended observation.

1. 1884. BOURKE, JOHN G. THE SNAKE DANCE OF THE MOQUIS OF ARIZONA. Being a narrative of a journey from Santa Fé, New Mexico, to the villages of the Moquis of Arizona, with a description of the Manners and Customs of this peculiar people, and especially of the revolting religious rite, the Snake Dance. New York: Charles Scribner's Sons. London: S. Low. Pp. 371.

This graphic and entertaining account of Captain Bourke's visit to the Hopi will always retain great value, as it was the first comprehensive account of the Tusayan Pueblos to appear in print. Captain Bourke was a close observer and was received with favor by the Hopi, gaining admission to both the Antelope and Snake kivas. He witnessed the ceremonies of the eighth and ninth days at Walpi and has left a vivid although incomplete account of his observations. Among the many illustrations which accompany his work are drawings of both the Snake and Antelope sand pictures, as well as colored drawings of dancers, ceremonial paraphernalia, etc.

2. 1886. MINDELEFF, COSMOS. AN INDIAN DANCE. Science, Vol. VII, No. 174. Pp. 507-514.

This is a brief but interesting account of the ceremonies at the pueblo of Mishongnovi. During the year 1885 there was no attempt on the part of the author to witness the proceedings of the entire ceremony, and so the description is largely confined to the public performance, although there are observations on earlier incidents of the ceremony which are of great value. The paper contains three pen drawings, one illustrating certain pieces of paraphernalia, the other a kiva, while the third is of the Snake dance plaza. Inasmuch as Mr. Mindeleff's article describes portions of the Mishongnovi ceremony of

fifteen years ago, it will be of great interest to compare that performance with the one of the present year.

3. 1894. FEWKES, J. WALTER, assisted by A. M. STEPHENS and J. G. OWENS. THE SNAKE CEREMONIALS AT WALPI. Journal of American Ethnology and Archæology, Vol. IV. Boston and New York: Houghton, Mifflin & Co. Pp. 126.

This is preëminently the work of a scientific observer and must always remain the standard account of the Walpi ceremonies. Dr. Fewkes' account is based on the performances of 1891 and 1893. He was present during the entire nine days on both years, had the complete confidence of the priests, and had the aid of trained and faithful assistants, so essential for the complete observance of two ceremonies performed simultaneously. The work shows untiring labor in the observation of the ceremonies and great care in the description. Not the least valuable portion of the account is the Snake legend by Stephens and its interpretation, together with an inquiry into the origin and meaning of the entire ceremony by Dr. Fewkes.

4. 1897. FEWKES, JESSIE WALTER. TUSAYAN SNAKE CEREMONIES. Sixteenth Annual Report of the Bureau of Ethnology. Washington. Pp. 267-312.

This extremely valuable paper of Dr. Fewkes' is the result of extended studies made during the summer of 1896, and contains more or less complete descriptions of the important events of the ceremonies of Shipaulovi, Shongopavi and Oraibi, together with twelve full-page illustrations, among which are drawings of the Antelope altars of the three villages just mentioned. At the close of the paper is a bibliography of twenty-five titles, being those which had appeared since the date of the appearance of Dr. Fewkes' paper on the Walpi Dance of 1894.

THE VILLAGE OF MISHONGNOVI.

There are seven Hopi villages: Walpi, Sichomovi and Hano on the First or East Mesa; Mishongnovi, Shipaulovi and Shongopavi on the Second or Middle Mesa; and Oraibi on the Third or West Mesa. These mesas lie almost parallel to each other, and are separated by valleys which average six miles in width. The distance of any one of the villages from the main line of the Santa Fé Railroad is about sixty-five miles. After Oraibi, Mishongnovi is the largest Hopi village, having, according to the census of 1900, 350 inhabitants. The position of the village is most picturesque, as it is on the summit of a long slender finger which extends out into the plain towards the southeast from the broad and irregular Middle Mesa. On the east from the village the mesa extends to a slight distance, its very point being occupied with two shrines, one being the Sun Shrine, the other the Katcina Shrine. On the western side of the village the mesa terminates rather abruptly, having a level interval of about two hundred yards lying about fifty feet below Mishongnovi. Beyond this the mesa regains its former level, and its pinnacle-like summit is crowned here by Shipaulovi, the smallest of the Hopi pueblos. Near the north and south sides of the village are rather steep declivities which lead to the narrow terrace which has already been mentioned. The walls of this terrace are decidedly abrupt on three sides and lead down to the valleys below, about four hundred feet.

Mishongnovi as it stands to-day is, according to the researches of Mindeleff,* of long and slow growth, the oldest portion, on the east side, surrounding a fairly regular court, containing a kiva. To this have been made two other additions, surrounding long and somewhat irregular courts which open on the south. The north side of the village is thus formed by the comparatively regular high wall of the rear sides of houses of three stories, and not as a rule pierced by openings. In front of this house row there are the three courts, surrounded by the first terrace of the houses, which rise up generally to a height of three stories. The center court is long, narrow and almost rectangular. Near the center and a little towards the east side of this

* "A Study of Pueblo Architecture," by Victor Mindeleff. Annual Report of the Bureau of Ethnology, 1886-1887, p. 66.

court is the Bahoki* and the shrine of Tiwóñappavi.† The first (see Pl. LXXIX) is a small rectangular structure about two feet high, made of courses of stone and open at the upper eastern side. Its summit is occupied by a flat sandstone slab. In this court are enacted the public performances of the Snake and Antelope priests on the eighth and ninth days, when this shrine plays a small part in the rites.

Mishongnovi has the appearance of being old, and a careful examination of the interior of the houses, up to a few years ago, would not have revealed much that is of white origin. In fact the people of this village, as a whole, are probably more conservative than those of any other Hopi pueblo, unless Shongopavi be excepted. This fact adds considerable interest to the character of the inhabitants, for when a conservative Indian manifests friendship it may be depended upon that the desire for personal gain has, as a rule, not been his sole incentive.

THE KIVAS USED BY THE SNAKE AND ANTELOPE FRATERNITIES.

The two kivas or underground chambers occupied by the Snake and Antelope Fraternities for their secret mysteries were, respectively, those of the Wowochim (Adult's) and Ahl (Horn) Societies; henceforth in this paper they will be called the Snake and Antelope kivas. Both lie outside the limits of the village on the southeast side, occupying a position just as the mesa begins to slope down toward the first terrace (see Pl. LXXX, *a*). As a consequence of their position the outer walls and a portion of the end walls of both kivas are almost entirely exposed, being built up from the sloping side of the hill. The lower portion of both outer walls is now, however, partially covered by refuse, as this side of the village is a favorite dumping ground for the refuse of the streets. The exposed walls are roughly built, the lower half being of a double course of undressed stones with the remainder of the wall of a single course. At no place in any of the exposed walls is there evidence of careful masonry or plaster. The two kivas are separated from each other by an interval of a few feet, this being occupied by one of the trails. The fact that the orientation of Hopi kivas is largely a matter of convenience is well illustrated by the position of these two—that of the Snake kiva

*The Bahoki is said to be owned by the Batki Nñamu (Waterhouse Clan), represented in this ceremony principally by Sikanakpu. But others also deposit prayer offerings in this shrine.

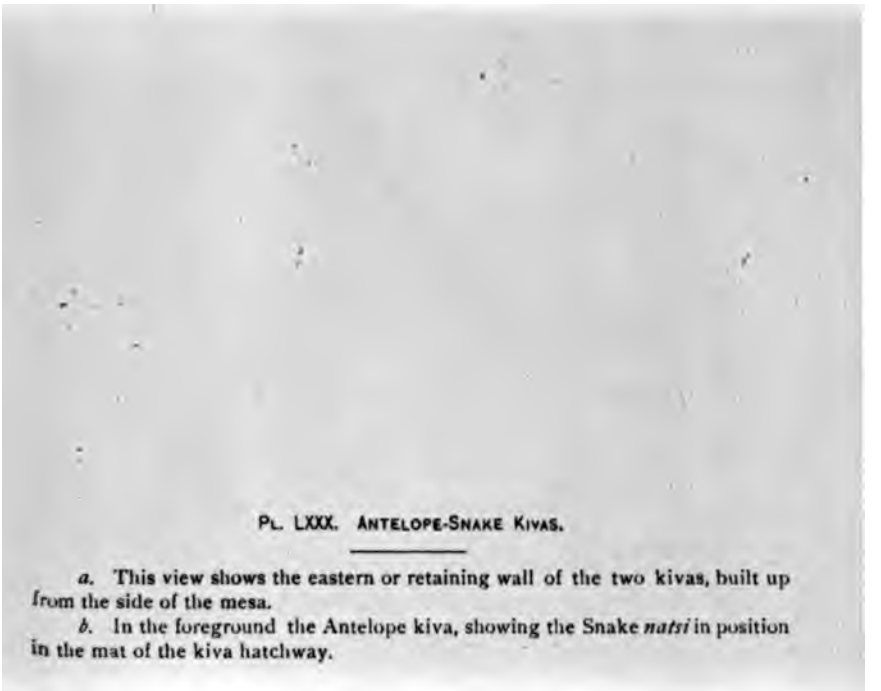
†This shrine is controlled by the Katcina Nñamu (Katcina Clan). The Katcina chief of Mishongnovi is at present Lomashihkuiwa, who also participated in the ceremony.

Pl. LXXIX. Snakes of Illinois.

PL. LXXIX. SHRINE OF BUHOKI.

This little structure occupies a prominent position in the large plaza of Mishongnovi, and is owned by the *Batkiñamu* (Water House Clan), which is represented in the Antelope-Snake ceremony by Sikanakpu. Other clans have deposited prayer offerings in the shrine.

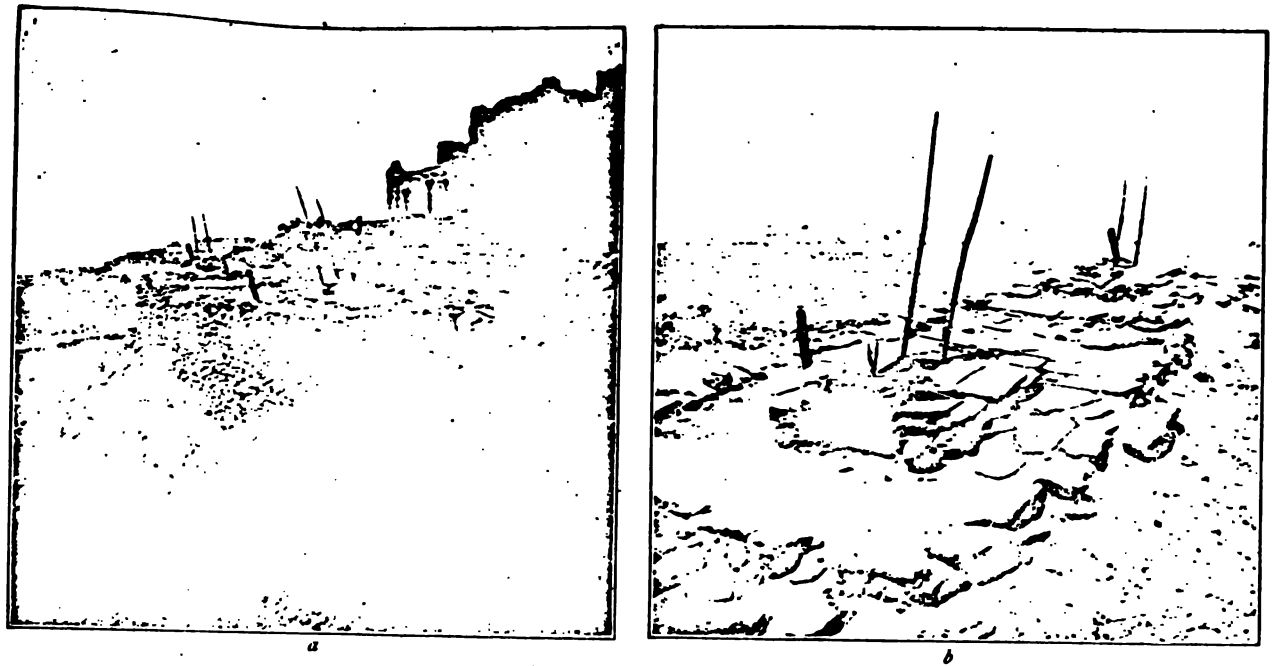
SHRINE OF BUHOKI.



PL. LXXX. ANTELOPE-SNAKE KIVAS.

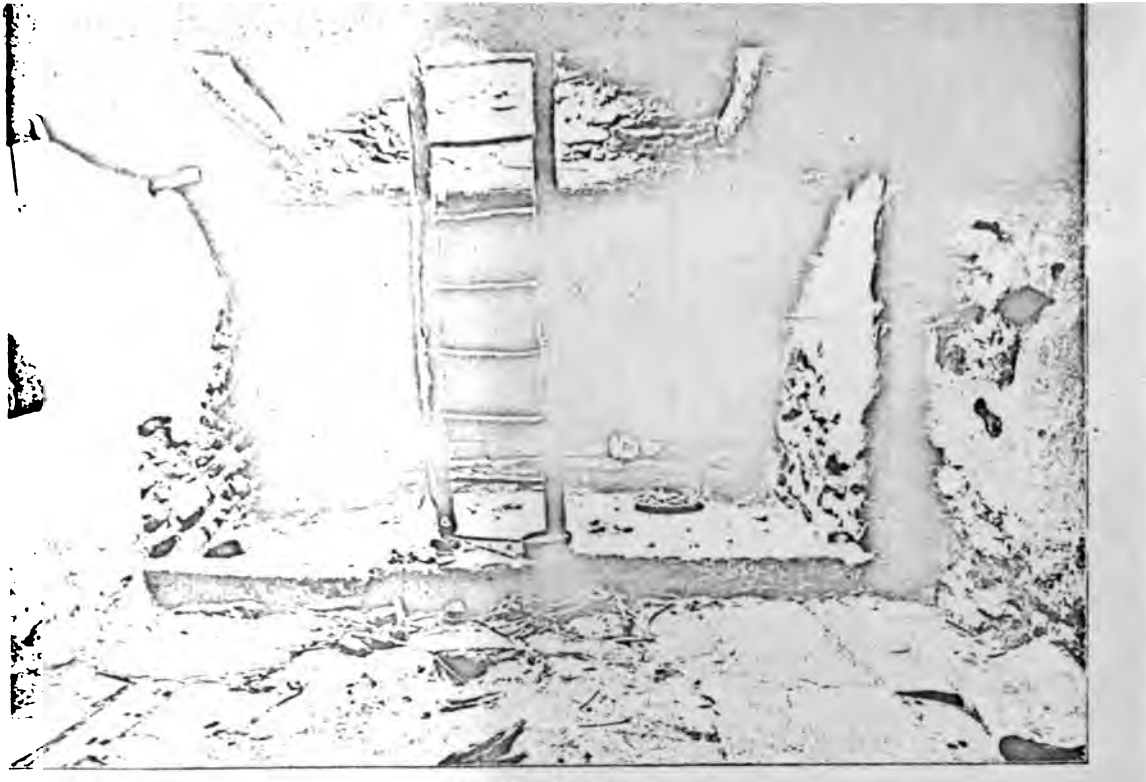
a. This view shows the eastern or retaining wall of the two kivas, built up from the side of the mesa.

b. In the foreground the Antelope kiva, showing the Snake *natsi* in position in the mat of the kiva hatchway.



a *b*

ANTELOPE-SNAKE KIVAS.



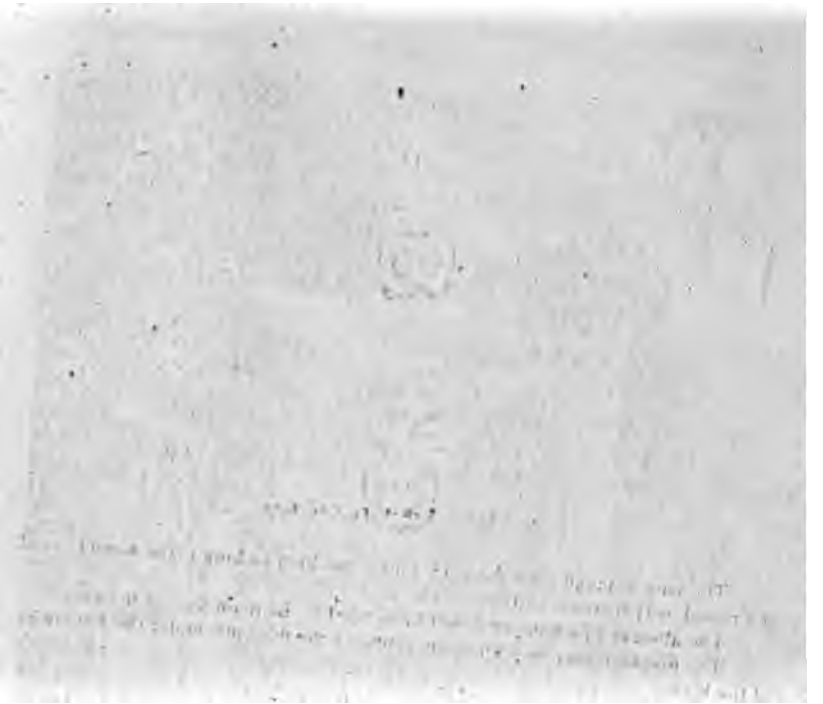
THE ANTELOPE KIVA.

Pl. LXXXI. The Antelope Kiva.

The view is taken from the north end of the kiva looking to the south toward the raised or spectators' platform in the kiva.

The absence of a banquette will be noticed in the main floor of the kiva.

The fireplace may be seen in the center of the floor just under the hatchway of the kiva.



having its long diameter to the southeast, while that of the Antelope kiva is west of south. There is a still greater discrepancy in the orientation of these two kivas, as the Snake kiva faces southeast, while the Antelope kiva faces the southwest. Inasmuch, however, as the Hopi south is rather southeast, it would be proper to say that the Snake kiva faces nearly east and that the Antelope kiva faces nearly west: these and their related terms will consequently be used in any reference which may be made to direction when speaking of either kiva.

The exterior of the roof (see Pl. LXXX, *b*) of both kivas is approximately the same, each having a hatchway near the center about eight feet square and about sixteen inches at its highest part, sloping gently to a height of eight inches at the opposite side. The hatches are of thin slabs of sandstone, the interspaces being filled with plaster. The limits of both kivas are indicated by means of stones—a single course of the Antelope kiva and an irregular course for the Snake kiva, varying from two to four stones in height. There are many points of difference in the interiors of the two kivas. The main floor of the Snake kiva where rites are performed consists of thirteen hewn planks fourteen inches wide. At the south end this is surmounted by a banquette of stone a foot and a half high. Opposite this and in the center of the kiva is the sunken fire hearth, rectangular in shape and surrounded by a single course of flat stones. At the north end is the raised platform, the spectators' position of the kiva. This is of large, irregularly squared, rough hewn stones. Here the non-active members sit and lounge or work during ceremonial days, and here the members eat on those days when fasting is not prescribed. The walls of the kiva are coated with reddish yellow clay, which in the northeast corner had become detached and exposed the blackened courses of stone which were much evener and more regular than those exposed on the outside. About half way on the east, south and west walls are, respectively, one, two and three deep rectangular recesses about ten inches in width. These serve as receptacles for various small objects, such as moccasins, paints, cotton, feather boxes, etc.

Both the main floor and the platform of the Antelope kiva is of stone (see Pl. LXXXI). The banquette extends along the entire northern end, and on the west side for a distance of three feet. It is about sixteen inches in height and is plastered. This kiva has a single recess in the west, north and east walls. There is no mural decoration in either kiva, but in the Antelope kiva each of the seven rafters have on the under surface four sets of four broad parallel white lines; the rafter on the north end has an additional set of lines.

TIME AND DURATION OF THE CEREMONY.

The ceremonies of the Snake and Antelope Fraternities are celebrated simultaneously every other year in five of the Hopi villages, viz.: Walpi, Mishongnovi, Shipaulovi, Shongopavi and Oraibi. The celebrations at Walpi and Mishongnovi occur during odd years, while those of the other three villages occur in even years. Thus during 1901 the ceremonies were performed at Walpi and Mishongnovi. This year they will be given at Shipaulovi, Shongopavi and Oraibi.

An examination of all available dates of the Snake-Antelope performances reveals several points of interest. First, it may be noted that without exception the entire nine days fall within our month of August and that the maximum variation for the five villages during performances extending over a period of ten years is ten days, the earliest day being that for the Walpi performance in 1893, August 14, while the latest day is August 24, 1894, at (Shongopovi and) Walpi and 1901 at Walpi. It may also be noted that the days of the celebration never coincide for any of the villages in the same year. The reason for this is not apparent, inasmuch as, so far as is known, there is no coöperation between the priests of one village and those of another. Indeed, it is not known that the Snake priests, for example, ever visit the Snake kiva of another village during their performance.

What determines the exact date of the beginning of the ceremony has never yet been satisfactorily explained. The principal thing seems to be the condition of the crops. Much questioning this year at Mishongnovi did not throw much light on the subject. Our informant, Shakhungwa, the village Ceremonial Crier, and others, insisted that the Mishongnovi performance ordinarily was announced on the fourth day following the last day of the Niman or farewell ceremony at Shipaulovi,* although what relation this ceremony bears to that of the Snakes and Antelopes was not ascertained, perhaps none. The Shipaulovi Niman ceremony terminated this year on the 3rd of August, hence, according to our informants, the announcement of the Mishongnovi performances should have taken place on August 7th, whereas, as a matter of fact, it was on the 5th. This discrepancy was explained by our informant declaring that on the ninth day of the Shipaulovi Niman ceremony, the priests of the Mishongnovi Antelope

*This village always celebrates its Farewell Katcina ceremony last and no Snake ceremony ever takes place before this event, which concludes the Katcina season, has occurred.

Fraternity remarked to the Snake priest, "To-morrow we will make bahos." This premature beginning of the ceremony was due to the great drouth which had long prevailed, and as consequently the melons and corn were drying up, it was decided to begin the great rain ceremonies at once, and so the preliminary ceremony of baho making (*Ba-ho-la-wu*) was performed on the following night, August 4th.*

The dates of the days of the ceremonies with their names are as follows:

August 3. Ninth day (Shipaulovi Niman.)
August 4. Ba-hó-la-wu (baho making).
August 5. Ting-ápngvu or Cha-á-la-ang-wu (announcement).
August 6. Shúsh-ta-la (first day).
August 7. Lösh-ta-la (second day).
August 8. Ba-yísh-ta-la (third day).
August 9. Na-lösh-ta-la (fourth day).
August 10. Shúsh-ta-la (first day).
August 11. Lösh-ta-la (second day).
August 12. Ba-yísh-ta-la (third day).
August 13. Na-lösh-ta-la (fourth day), yungya (going in).
August 14. Shúsh-ta-la (first day).
August 15. Lösh-ta-la (second day).
August 16. Ba-yísh-ta-la (third day).
August 17. Na-lösh-ta-la (fourth day).
August 18. Shush-ka-hi-mu (once not anything).
August 19. Ko-mok-to-tak-ya (wood providing day).
August 20. To-tók-ya (food providing day).
August 21. Tik-i-ve (dancing day), or Pikamnovi (pikami eating).
August 22. O-vék-ni-va (jollification day).
August 23. Lösh-ta-la (second day).
August 24. Ba-yísh-ta-la (third day).
August 25. Na-lösh-ta-la (fourth day).

The occurrence of groups of four days in this list is very striking. Thus there are two groups of four days each before the yungya or assembly day, then two groups of four days of ceremony, and finally four days following the public performance, which are devoted to merry making, chiefly among the younger people. Nor should the

*On one occasion the Oraibi Snake priest procrastinated too long with the beginning of the Snake ceremony, as the inhabitants thought. It was very dry and the watermelons, melons, etc., had matured very slowly, which the Snake priest gave as a reason for his delaying. Considerable uneasiness and dissatisfaction was manifested in the village and pressure was brought to bear on the Snake priest to hasten his ceremony. The people said their crop was drying up and they wanted rain.

four days which are supposed to intervene between Ting-apngvu and the last day of the Niman be overlooked. The ceremonies may thus be said to extend over a period of twenty-four days, or six groups of four days each.

BAHOLAWU (BAHO MAKING), AUGUST 4.

This preliminary ceremony of Baho making took place on August 4th, the day following the ninth day of the Shipaulovi Niman ceremony and eight days before the beginning or *yungya* of the Snake and Antelope ceremonies proper. The irregularity in time has already been noted with the reason. The observance of the ceremony was not possible but from various priests including Lomanakshu and Polihungwa the following information was obtained: Towards evening of that day each of the two leading priests* made four nakwakwosis which were stained red and one *pühu* (road).† These they took in the evening to the house of Shakhungwa whose duty it is to announce all religious ceremonies. Here they consecrated these prayer offerings by smoking over them and sprinkling corn meal on them. This consecration of the bahos, according to Homiwushyoma, was a prayer to the yellow clouds of the north, the blue clouds of the west, the red clouds of the south and the white clouds of the east to come quickly and bring rain so that "we may have corn for our children; and when they have had enough, that we may have corn for ourselves; and that the men who are to hunt snakes for use in the ceremony may be brave and strong."

The crier also participates in this consecration ceremony, and he was on this occasion instructed to announce on the next morning the oncoming ceremony. The prayer offerings are lying on a tray with some corn meal and remain in his house for use on the next morning. After the short ceremony the two priests return to their respective homes.

PARTICIPANTS.

In the following two lists are given the names and clan relationship of those who participated in the Mishongnovi ceremonies of 1901:

SNAKE FRATERNITY, OR TCŬA-WIWIMKYAMU.

1. Lo-man'-ak-shu, chief priest, *Tcūa* (Snake) clan.
2. Na-kwa'-yesh-wa, *Tcūa* (Snake) clan.
3. Ho-pŏ'-onga, *Tcua* (Snake) clan.

*Shakhungwa insists that he also made some prayer offerings, but Nakshu and Polihungwa insist that he did not.

†This feather offering is also called *pühtava* (road leaver or road marker), but this name seems to be more applied after it has been deposited, to *mark out* and to *represent* a road.

4. Qŏ'tch-bu-ya-o-ma, *Ishawu* (Coyote) clan.
5. Ho-mi'-wush-yo-ma, *Kwahu* (Eagle) clan.
6. Chosh-nim'-ti-wa, *Kwahu* (Eagle) clan.
7. Lo-ma'-kui-wa, *Piqösha* and *Choro* (Head-burden band and Bluebird) clan.
8. U'-yi-i-ma, *Kwahu* (Eagle) clan.
9. To-ben-yak'-i-o-ma, *Pihkash* (Young Corn Ear) clan.
10. A-to'-ko, *Pihkash* (Young Corn Ear) clan.
11. Ho-mi'-si-i-ma, *Karro* (Parrot) clan.
12. Kwa'-wi-o-ma, *Karro* (Parrot) clan.
13. Na-kwa'-hung-wa, *Batki* (Water House) clan.
14. Yū'-shi-i-ma, *Tawa* (Sun) clan.
15. Si-kán-ñak-yo-ma, *Piqösha* (Head-burden band) clan.
16. So-sóñ-ki-wa, *Kwahu* (Eagle) clan.
17. Na-kwa'-ven-ti-wa, *Piqösha* (Head-burden band) clan.
18. Ri-ya-o-ma, *Katcina* (Katcina) clan.
19. Ho-mi'-yam-ti-wa, *Kahl* (Forehead) clan.
20. Ki-wan'-yosh-i-a, *Honani* (Badger) clan.

ANTELOPE FRATERNITY, OR TCŎB-WIWIMKYAMU.

1. Pol-i'-hung-wa, chief priest, *Honawuu* (Bear) clan.
2. Shák-vent-i-wa, assistant priest, *Honawuu* (Bear) clan.
3. Lā-tā'-ya, *Honawuu* (Bear) clan.
4. Si-ka'-ya-o-ma, *Honawuu* (Bear) clan.
5. Shít-ko, *Honawuu* (Bear) clan.
6. Tal-a'-wih-pi-ma, *Honawuu* (Bear) clan.
7. Ba'-ta-la *Honawuu* (Bear) clan.
8. Qŏ-ma'-lets-ti-wa, *Honawuu* (Bear) clan.
9. Qŏ-ma'-ho-i-ni-wa, *Kwahu* (Eagle) clan.
10. Ho-nan'-shu-ru, *Kwahu* (Eagle) clan.
11. Nap'-hoi-ni-wa, *Kwahu* (Eagle) clan.
12. Hon'-shu-ru, *Kwahu* (Eagle) clan.
13. Shak'-hung-wa, *Kokop* (Wood) and *Tövu* (Fire) clans.
14. Ta-wa'-hung-wa, *Si-kah-ta-ya* (Yellow Fox) clan.
15. Si'-kang-pu, *Pihkash* (Young Corn Ear) clan.
16. Lo-ma'-wung-yai, *Pihkash* (Young Corn Ear) clan.
17. Lo-ma'-shih-kui-wa, *Ang-wush-a* (Crow), *Katcina* (Katcin) and *Cooyoko* (Cooyoko) clans.
18. Na-murz'-ti-wa, *Batki* (Water House) and *Omawuu* (Cloud) clans.
19. Si-ka'-nak-pu, *Batki* (Water House) and *Omawuu* (Cloud) clans.

20. Nū'-wa-wa, *Batang-a* (Squash) clan.
21. Kashnimka, *Honawuu* (Bear) clan, Antelope *mana*.
22. Talamōsi, *Karro* (Parrot) clan.

TINGAPNGVU (ANNOUNCEMENT), AUGUST 5.

On this morning Shakhungwa, who is the Chaákmongwi or Crier Chief,* at sunrise ascended the roof of the ancestral home of the Kohkang ñamu (Spider clan) and made the formal announcement of the approaching ceremony after having sprinkled cornmeal to the rising sun. His speech was in substance as follows:

Shuhkop talaat ahpik ima Tcōtcōpt, Tcūtcūt kukinaniwani yungni. Pai oomawhtu nananiwok kukniwak puu ang pāo itamui hoyoyoikni puu itah kihut omi ōkini puu ang pāo yoyoknayani. Puu ūyi, kawai ūyi, melon ūyi, mori ūyi, hatik ūyi, tawiya, pōcōvi, puu sipala pam anihtini. Puu chachayom angnōnōshani, puu ōōyani. Puu tūwat itam wūwūyukamu, yumatu, namatu, mamantu ang tuwat nōnōshani puu ōōyayee. Pam ang tukvsini puu kiam ooyani. Puu ahpi put nitkaiǩahǩango nonowaǩahǩang yeshni. Puu momoyam, mamantu pumua shuan notkolalawani. Puu itam angwúhaktini. Puu wuwuyiwishni, wuhtaktini, wuhtihaskitini. Owi itam yan hakam tonátyaoǩahǩango, háhlaiǩahǩango, pasa talaat aohoyoyoikani. Pai yanni.

A free rendering of this is as follows:

Sixteen days and then these Antelopes and Snakes will arise and assemble. Then you clouds from the different world quarters arise and come drawing this way. Having come over our houses come and rain (on us). Then the corn, watermelon plants, melon plants, bean plants, ——— plants, gourd plants, the wheat and the peaches will thrive. Then the children will eat and be filled. And then we too, the older ones, the mothers, the fathers, the maidens will eat and be filled. And then when that (the crop) is matured we shall put it into the houses; after which we shall make food of it and live of it. And the women and maidens shall be fruitful and we shall increase. We shall live long, become old men and old women.

Yes, thus we are watching, waiting, are happy drawing near that number of days. Yes, thus be it.†

After having concluded this speech the crier takes the tray with the prayer offerings, descends the mesa on the west side and goes to

*Shakhungwa inherited his position of religious Crier Chief from his uncle, *i. e.*, his mother's brother, on his death, inasmuch as his own brother had died a few years ago.

†The crier is a comparatively young man, and when he dictated this speech he said that, as the announcements for other ceremonies were in many respects very similar, he sometimes got somewhat confused and frankly admitted that he was not sure whether he had it exactly the way his predecessors had had it.

SHRINE AT TOREVA.

SHRINE AT TOREVA.

PL. LXXII. SHRINE AT TOREVA.

At the foot of a large rock which extends on the north side of the spring and projects above the water, may be seen remnants of prayer-offerings deposited at the time of the baho-making ceremony, preliminary to, and eight days before the opening of the Antelope-Snake ceremonies.

a

b

INTERIOR OF THE SNAKE KIVA.

PL. LXXXIII. INTERIOR OF THE SNAKE KIVA.

a. The masks and other objects used in previous ceremonies have not yet been removed from the kiva.

Occupying a place on the floor of the kiva are the bags containing snake whips and other objects of paraphernalia to be used during the ceremonies.

b. A wooden box and earthenware vessel for the reception of the snakes captured during the early days of the snake hunts.

the large spring, Toriva, where he places the red nakwakwosis, which are fastened to two short sticks, under a rock on the north side of the spring, sprinkling some meal on them (see Pl. LXXXII). He then sprinkles a meal line from this place to and up the entrance of the spring and for a distance along the trail that he came. On this trail he then places, a short distance apart, the two *pühüs* (roads or road markers), whereupon he returns to the village.

Nothing more is done after this pertaining to the ceremony until the first ceremonial day, which is eight days later.

FIRST DAY (YUNGYA, ASSEMBLY DAY), AUGUST 13.

At daybreak on the morning of this day Lomanakshu and Polihungwa, chief priests respectively of the Snake and Antelope Fraternities, placed upright in the straw matting of the kiva hatchway their *natsis* (see Pl. LXXX, *b*). These consist really of a *tcū wūwahpi* (snake whip), which is formed of a shaft of wood about nine inches long, painted red, and to which are fastened two long eagle tail-feathers by means of many wrappings of a buckskin thong. At the ends of the eagle feathers are attached by means of a cotton string, about three inches in length, an eagle breath feather. The *natsis* were apparently alike in every detail. At the same time that the Snake priest brought his *natsi* to the kiva he also carried an old flour sack containing snake whips which he deposited back of the fireplace on the kiva floor just over the *sipapu* (see Pl. LXXXIII). The whips were removed from the sack and placed on top of it, when the priest sprinkled them with sacred meal from a *Havasupai* plaque, which he had brought in with him, and which he now placed on the floor in front of the whips. Several ordinary tobacco pipes of native make had also been brought in and were placed near the fireplace together with a cotton bag of native tobacco. Those in the kiva then left for their fields and throughout the day the Snake kiva was deserted until seven o'clock in the evening, when Lomanakshu returned, removed his moccasins, shirt and trousers and seated himself by the fireplace and indulged in silent smoking. All remained in the kiva during the night.

The Antelope priest had also brought with him early on this morning from his house, in addition to his *natsi*, two Antelope *tiponies* in an old flour sack and an extra *natsi* or snake whip. He also brought pipes and a sack of native tobacco. After having placed in position the *natsi* he entered the kiva and removed the *tiponies* from the sack and placed them upon the banquette, their wide base turned toward the wall of the kiva; the reserve *natsi* or snake whip he placed

by their side. From an old Oraibi tray which he also brought he took a pinch of meal and sprinkled over the *tiponies* four times, uttering a silent prayer. The tray was then placed by the side and to the left of the *tiponies*. He then indulged in a silent ceremonial smoke for a period of several minutes, whereupon he left the kiva for his field. The kiva was practically deserted throughout the day until his return in the evening, when he was visited by the Snake priest and with him engaged in fraternal smoking. The Antelope priest remained in the kiva this night alone.

During the afternoon, clay which had been brought by Qötcwaisi (the mother of Lomanakshu) was taken into each of the kivas and the holes and crevices were stopped up by Qötcwaisi in the Snake kiva. Special pains were taken to plaster over every crevice and chink, in order that should one of the snakes escape from the bags or receptacles it could the more readily be found, a precaution which proved to be of practical value when later on several reptiles did escape from the buckskin bags.

SECOND DAY (SHUSHTALA, FIRST DAY), AUGUST 14.

On inquiry it was learned that the two *natsis* had not been removed during the night and were in their position consequently when the kivas were visited at half-past six o'clock on this morning, where they are left after this day and night. At this time the kivas were entirely deserted and it was later ascertained that the chief priests were in their fields. A pile of firewood was noticed outside of the Antelope kiva. About an hour later Sikanakpu entered the Antelope kiva and smoked. Presently four boys approached with bowls of food, consisting of green-corn stew, *comiwiki*, etc., remaining outside at the hatch leading into the kiva, when Sikanakpu came up and received the food from them, whereupon the boys followed him into the kiva and sitting on sheepskins they made their morning meal sitting on the west side of the banquette. During the meal the old man talked to the boys, who seemed to enjoy the meal not a little. It was noticed that the heads of the boys had just been washed in yucca suds, and it was also noticed on walking through the village that there were many freshly-washed heads on this morning. The same thing was noticed on the previous morning.

At about half-past eight o'clock Lomanakshu entered the Snake kiva alone, bringing with him native bread and a pail of water. Sitting upon the platform he began eating, when, shortly after, Nakwayeshwa and Choshnimtiwa entered, also bringing with them food.

a *b*

CONSECRATION OF BAHOS.

PL. LXXXIV. CONSECRATION OF BAHOS.

a. Polihungwa consecrating the bahos before they are delivered to Lománakshu.

b. Polihungwa addressing Lománakshu at the time of the delivery of the bahos.

After all had partaken of breakfast they removed their clothing, and seating themselves in a circle about the fireplace they engaged in silent ceremonial smoking.

After the boys in the Antelope kiva had finished their breakfast they were addressed by old Homiyamtiwa, whereupon they left the kiva and did not return until the time for the noonday meal, when they again brought food and ate as before, the same performance being repeated at night, by which time they were joined by additional comrades.

At about ten o'clock Lomanakshu left the kiva and soon returned with his plume box. He seated himself on the west side of the floor of the kiva, disrobed and let down his hair. Opening the plume box he began making nakwakwosis. These consisted of a short cotton string about three inches long with a breath feather attached. After he had made four the plume box was wrapped up and suspended from a peg on the wall. He then opened a sack of red paint (*cutá*) and stained the nakwakwosis, including the feathers, red, whereupon he spat into his hands and by rubbing, removed the red paint from his hands upon his face and arms. He then placed the nakwakwosis on the meal tray with the feathers hanging over the sides of the tray lying just in front of the snake whips, which he then carried up by the side of the fireplace. Filling a pipe with native tobacco and lighting it he took the tray in his left hand and smoked into it and over the nakwakwosis four times. He placed the tray on the floor near the fireplace and finished smoking. Hereupon Choshnimtiwa left the kiva and soon returned with some yucca leaves and a bunch of cedar bark. He shredded the cedar bark and gathered together a long roll of it, about twenty inches in length and about one inch in diameter, which he wrapped with one of the yucca leaves and placed it near the fireplace. Lomanakshu then handed a nakwakwosi to each one of the three men present who responded "*kwakwas*" (thanks) and tied the nakwakwosi in their hair.*

Lomanakshu then left the Snake kiva and entered the Antelope kiva, where Polihungwa had been making the same number of nakwakwosis, and one uncolored *pühü*. The two chief priests sat down side by side (see Pl. LXXXIV) near the fireplace, Polihungwa lighting a pipe and after a few puffs handing it to Lomanakshu, both then smoking silently and exchanging occasional terms of relationship. After this had continued for some time Polihungwa addressed Lomanakshu at some length and gave the four nakwakwosis to him,

*This feather is called *nakwaita* (from *nawakna*, wish, want, desire, pray) and is worn by every participant of any kiva ceremony. It usually consists of a single small eagle feather, although there are exceptions, as in the case of the Maurrantu, who used two sparrow-hawk feathers.

who placed it in the corner of his blanket. Polihungwa then took a handful of meal and gave it to Lomanakshu, who placed it also in the corner of his blanket and then addressed Polihungwa in a lengthy speech.

Polihungwa said to Lomanakshu in substance this:

Puu úma hahlaiťkahťka ōokáoťkahťka angnánkwushani. Pai hákam shúkhakam teūat úmi námataktaqō, púu úma aonánawaknaqōe. Púu itam hikvsiat pichangata akv itam yép hakam pai ókiwa móngwactotini. Shuwúyokwaqō yan itah natwanga angbálaiyu aknaánkwushaqōe akangnihtiqōe, itáhtim. Pai uma yan hakam tonátyaokahkanga pai háhlaiťkahťkango angnankwashani.

A free rendering of which is as follows:

Now, you go and start joyfully and bravely (firmly). And if you find a rattlesnake anywhere, pray to it.

And we poor ones shall thus bring this to a (happy) conclusion (referring to the ceremony). May it be raining profusely soon! The rain water will run through our crops, they will thrive and our children shall thrive.* Yes, thus caring for this (letting this be your purpose), go you joyfully forth.

Lomanakshu replies with essentially the same speech (only using the first person instead of the second) and adds:

Pai uma hahlaiťkahťkango shookaoťkahťkango yapik itamui nuhtaitani.

[Yes, you wait for us here joyfully and quietly.]

The nakwakwosis are taken by Lomanakshu on the snake hunt and deposited by him at springs or shrines that he meets.

Rising, he takes from the fold of his blanket a pinch of meal, sprinkles it four times on the *tiponies* and returns to his own kiva, where he places the nakwakwosis and meal in a bowl and then sprinkles meal over it and sits down near the fireplace, where he remains silent for several minutes. He then lights the cedar bark fuse (*kopichoki*), which had been prepared by Choshnimtiwa, with which he lights a pipe, smokes into the tray four times, hands the pipe to the Qōtchbuyaoma, who in turn passes it to the other men, all smoking for a short interval and exchanging terms of relationship, and makes a long formal speech to old Homiwushyoma, who constantly answers "*Anchaa*," (all right, or amen). Homiwushyoma then addresses Lomanakshu, the response being made as before by Lomanakshu and the others present in the kiva.

While Lomanakshu was absent in the Antelope kiva Nakwa-

*The context leaves it somewhat doubtful whether this last clause refers to the children of the Hopi or of the corn (the corn ears).

PL. LXXXV. SNAKE HUNT OF THE FIRST DAY.

a. Three Snake priests leaving their village by the north trail, each priest carrying a digging stick, snake whip and bag of meal.

b. Snake priests ascending the mesa north of the village of Mishongnovi.

c. The shrine of Mochipapoypi, where appropriate offerings were deposited on the first day's ceremonial hunt. This was formerly a spring.

d. Lománakshu and Choshnímtiwa digging out a prairie-dog hole.

yeshwa went out and brought in a very old bag of buffalo hide, which was deposited near the flour sack on which lay the snake whips. On Lomanakshu's return he emptied the contents of the buffalo bag, which consisted of the snake kilts, arm bands, bandoleers, a rattle similar to the antelope rattles, and other objects of Snake Dance paraphernalia. Nakwayeshwa took one of the small painted bags, several of which had been removed by Lomanakshu from the bag, and with red paint besmeared the face of Choshnimtiwa and then made a streak with his finger down each side of his breast over the nipples. During this time Lomanakshu had carefully examined the snake bags (some of buckskin, others of canvas) and had selected three perfect ones. They varied from eight to ten inches in length and from four to six in breadth, and on account of the long service which they had seen, it was necessary to examine them to see that they were in perfect condition, as otherwise the snakes might make their escape, a thing which is known to have happened several times. He next selected three snake whips and placed them with the bags near the fireplace. Then he selected a small canvas sack, which he partially filled with sacred meal from the tray, and deposited it by the side of the snake whips and bags. He sat down by the side of the fireplace and released his hair from the usual knot worn by the men and began shaking it out and combing it. Nakwayeshwa and Lomanakshu now painted their faces and breasts in the manner that has already been described. Choshnimtiwa took his calico shirt and rolled up in it two cakes of bread and several corn-husk packets (*comiwiki*); having formed the package into a convenient bundle, he passed the arms of the shirt around his body and tied them in front. Lomanakshu then gathered up three pipes and some native tobacco, and, placing them in his shirt, made the same sort of a bundle, which he also fastened behind him. These three then selected a snake whip and a bag, and Lomanakshu in addition the bag of meal, whereupon they filed out from the kiva, Lomanakshu leading the way.

It should be noted that each one of these three Snake priests had, on arriving at the kiva that morning, deposited on the outside of the kiva hatch a long wooden digging stick. Each one now picked up his own stick and in single file and at rapid gait they took the trail down on to the plateau between Mishongnovi and Shipaulovi (see Pl. LXXXV, *a* and *b*). They followed on to the north of Shipaulovi and there took the trail leading up toward the summit of the mesa. About half way up this trail they encountered the Mŏchikapoypi shrine, where, it is said, formerly a spring existed. This, as may be seen from the photograph (Pl. LXXXV,

c), was a rectangular space surrounded by a stone wall in a condition of semi-decay. Here all three halted and Lomanakshu took from the meal bag the nakwakwosi which had been given him by the Antelope priest and the four nakwakwosis which he had previously made and consecrated, as has already been described, uttered a prayer over them and deposited them in a cleft in the rocks in a corner of the shrine. Above this were noticed several old bahos deposited during former ceremonies. The prayer that Lomanakshu uttered before depositing the bahos was as follows:

Pai uma nŏngakni, shóshoyamu úma óomawhtu yūyahtá nŏngakni. Uma nŏngaqŏe yan itánatwangu ang um uh balaye akv angnankwushaqŏe, itahnatwangu angpóciwaqŏe, itahtú angnŏnŏshani. Yan hakam itanaam ang itamu ayalalawaa. Owi uma itch nŏngakni.

[Now, you emerge! All you clouds come out arrayed. And having come out and thus letting your rain water meander through our crops, they will sprout and our children will (have something to) eat. Thus our fathers have sent us. Therefore, you come out quickly.]

Again he sprinkled meal over them and handed a pinch to the other two men, who did likewise, when they resumed their journey toward the top of the mesa, which was reached about twelve o'clock.

Arriving at the top of the mesa the snake hunt began in earnest. The sight was an exceedingly pleasing one, as the three men began an eager search here and there, one going in one direction, another in another, coming, going, now all together, now widely separated, but always moving at a rapid rate, beating the sage brush with their digging sticks and never ceasing in their earnest search for a moment. All three of the men were entirely naked except for a scant loin cloth and moccasins. The hair was permitted to hang freely from the head. One man was followed on this hunt until late in the afternoon, when, owing to the excessive heat and the failure to provide food and water, the author was obliged to abandon the hunt and return to the village. During that time, however, it was not learned that any of the men had been successful in their search for snakes, and they were evidently becoming very restive under the belief that their lack of success was due to the presence of a stranger. At one time early in the search a hole was discovered which it was thought might conceal a snake (see Pl. LXXXV, *d*), whereupon the priest Choshnimtiwa, dropping upon his knees, began digging, first with his hands and then with the digging stick, at a furious rate. The excavation was continued to the depth of about three feet, when, the hole growing larger, he was able by thrusting his arm into the hole up to his elbow to reach the end of the

hole. This being found empty was abandoned. It is worthy of note in this connection that the arm was repeatedly thrust into the hole, there being absolutely no fear shown as to any possible evil consequences.

During the time of the departure of the Snake men until their return that evening the Snake kiva was abandoned except for old Homiwushyoma, who, being blind, naturally could not take part in the ceremonial hunts. Throughout the day the Antelope kiva also was abandoned except for the presence at noon of Polihungwa and Shakventiwa and the three boys, who again brought food into the kiva and there ate their noonday meal.

At about half-past seven o'clock the three Snake men returned to the kiva, dropping their digging sticks on the hatchway just before descending the ladder. Two of the hunters had been successful and deposited the bags containing their snakes side by side to the east of the pile of snake whips. The three men then seated themselves near the fireplace, removed their moccasins and shook out the sand and Lomanakshu lighted the cedar bark fuse and filled two pipes with native tobacco, which he next lighted and passed one to his fellow priest, both smoking silently for several minutes and constantly exchanging the pipes, greeting each other as they did so with terms of relationship. Choshnimtiwa, being a mere boy of about thirteen years of age, did not at this or any other time indulge in the smoking. While the two priests were smoking Qötchbuyaoma entered the kiva, apparently for the first time during the ceremony, bringing with him a bowl of *comiwiki* and a gourd of water. Removing his moccasins he sat down on the west of the fireplace facing old Homiwushyoma with the two adult priests who engaged in the hunt, between the fireplace and the snake whips, the four men thus forming a semicircle. Immediately after his entrance in the circle he was handed a pipe by Lomanakshu and smoked it. Presently another member entered, bringing in a large rattlesnake in the sleeve of an old shirt, which he had tied at both ends. This was deposited by the side of the two snake bags containing snakes, whereupon he removed his moccasins and joined the circle of silent smokers.

Contrary to the usual custom, the snakes were not transferred this night from the bags to the snake jars, and as a matter of fact the snake jars had not yet been b ought into the kiva.* Beyond the smoking indulged in by the Snake men during the evening and a visit which Lomanakshu later paid to the Antelope kiva, where he smoked

*When asked the reason, later on, Lomanakshu said that they had gotten home rather late that evening, and as there had been no special need of the vessels that night he had not sent for them.

with Polihungwa, there were no ceremonies enacted. All priests of both Snake and Antelope Fraternities who up to this time had engaged in any way in the ceremony slept in the kiva during the night. It is expected that after they have paid their first visit to the kiva they are to pass the night, as well as the remaining nights of the ceremony, in the kiva. As will be seen later, owing to the great necessity of the priests to attend to their crops in the fields, those who were to play a minor part in the ceremony did not put in an appearance until later on. The chief priests of both societies of course naturally sleep in the kiva during each ceremonial night from the beginning of the ceremony.

THIRD DAY (LÖSHTALA, SECOND DAY), AUGUST 15.

On entering the Snake kiva at seven o'clock in the morning of this day it was found to be deserted except for Homiwushyoma and Choshnimtiwa. Evidently there had been no change during the night, except that the snake whips had some time during the night been removed to the west side of the snake bags and were now lying on a large Oraiba basket tray. Both the Snake and Antelope *natsis* were in position as usual. Presently a boy about ten years of age entered the kiva, bringing with him a bowl of food. Soon another boy enters with a tray of *piki* and a bowl of stew. Then followed Lomanakshu and two other Snake priests, bringing with them their food. While they were eating Lomanakshu, who had had his breakfast very early in the day, seated himself to the west of the fireplace with his plume box and began making nakwakwosis.

The Antelope kiva likewise at this early hour had been deserted, the *natsi* being in place as usual. Within a short space of time Polihungwa and Sikangpu entered the kiva. Sikangpu immediately upon his arrival began making nakwakwosis, of which he made five of the usual length which were colored red, and one with a longer string which was not colored red. The feathers, it was ascertained, used in these nakwakwosis were those of the duck. In the meantime the boys, as usual, had now returned to the kiva, bringing with them food which they ate with Shakventiwa. At the conclusion of their meal the kiva was partially swept and put in order by Polihungwa, who then seated himself by the side of the fireplace and filled two pipes. One of the boys was sent out and soon returned with a live coal, with which the chief priest lighted two pipes, passing one to Sikangpu, whereupon both smoked for several minutes in silence. Polihungwa then picked up the tray of sacred meal upon which had been deposited the six nakwakwosis just made and smoked over them four times. The tray

was handed to the other priest, who repeated the performance. Just after this consecration of the nakwakwosis began the boys all left the kiva.

On returning to the Snake kiva it was noticed that the morning meal had been concluded and the food bowls and refuse had been removed from the kiva. Choshnimtiwa left the kiva and soon returned with a large native water jar, flat on one side and globular on the other. Sitting down on the platform, with a sharp-pointed stone he proceeded to break a hole in its upper side which was enlarged to about two inches in diameter. He then fastened several bits of corn cobs together by means of a yucca string and fitted them to the aperture as a stopper, another stopper being provided in the same manner for the regular opening of the jar. This work concluded, he left the kiva again and soon returned with a blanket containing sand. This sand was gotten from one of the sand hills west of the mesa. Usually a man of the Sand clan gets the sand used in ceremonies, but if none is obtainable any one may get it, preference, however, being given to clan members related to the Sand clan. Sometimes a man is called that belongs to the Sand clan, though he may be no participant of that particular ceremony. He passed the blanket to Nakwayeshwa who carried it to the southeast corner of the kiva, and the sand was there spread out on the stone floor to the depth of about two inches, covering an area of about two by three feet. On this sand bed was placed the large water jar, with the flat side down and the globular side with the hole upwards (see Pl. LXXXIII, *b*). Lomanakshu, who had been sitting just to the south of the fireplace, now lighted the pipe of old Homiwushyoma by means of the cedar bark fuse which was now exhausted, whereupon Choshnimtiwa made another one. With the new fuse Lomanakshu lighted two additional pipes, one of which he handed to his brother, Nakwayeshwa, and the other he smoked himself. Thus, as they smoked, they were in the usual position which had been maintained up to this time, with Homiwushyoma on the east and Nakwayeshwa on the west. While they were smoking Choshnimtiwa left the kiva and returned with a pine box two feet in length and a foot in height. In the bottom of this box he cut a hole about two inches in diameter which he provided with a corn-cob stopper, as in the case of the earthenware vessel. The box was then placed by the side of the water vessel in the southeast side of the kiva, with its lower arm buried in the sand. Nakwahungwa entered the kiva, bringing with him a small red cotton bag containing a snake, which he placed by the side of the other bags and the sleeve. This Snake man, it will be remembered, was the one who

brought the sleeve containing the snake to the kiva on the previous evening. He then removed his shirt and trousers and went over to the Antelope kiva. A woman's voice was heard on the outside of the kiva, whereupon Homiwushyoma ascended the ladder and soon returned with a roasted rabbit which was at once divided between the two boys who had retained their position on the platform. Nakwahungwa now returned from the Antelope kiva, bringing with him the nakwakwosis which had been made and consecrated by the Antelope priest, as has already been described. Placing the nakwakwosis on the tray containing the sacred meal, he emptied a pipe and refilled it, smoking upon them four times. While this consecration of the bahos was going on by these few priests, additional Snake members began to enter the kiva from time to time. As a rule, immediately upon entering the kiva, they removed their shirts and trousers, letting down their hair and taking a position in a constantly increasing number, forming a circle about the fireplace, where they joined the smokers, each exchanging terms of relationship as the pipe was passed to him. The tray containing the nakwakwosis is also passed to each one, who smokes over it slowly and deliberately, puffing smoke directly upon the nakwakwosis four times. Among the newcomers was another boy, bearing with him an old flour sack filled with many rolls of fine wafer-like *piki* bread. During all this time strict decorum was maintained in the kiva, and a seriousness was maintained by all alike. Lomanakshu then addressed the men at considerable length in a low voice, all responding "*Anchaa*" (all right, or amen). He claims that he repeats the speech made to him by Polihungwa in the Antelope kiva, to which he adds: Yan hakam itámui ŏokalanta (that way he urges us). At the conclusion of his address the old blind priest, Homiwushyoma, addressed the priests at considerable length, at the conclusion of which they answered "*Owe*" (Yes). Another boy entered, bearing a tray of *piki* and two roasted rabbits. Another Snake priest entered, bringing with him a snake whip which he deposited with the other whips lying on the sack. He also disrobed and took a place by Homiwushyoma and lighted a pipe and began smoking in silence. At this point a number of masks and other paraphernalia belonging to the different Katcinas, which up to this time had been lying in promiscuous confusion on the banquette of the kiva, were gathered together in blankets and removed by Choshnimtiwa and Lomakuiwa. Still another priest entered for the first time during the ceremony and, after disrobing, joined the semicircle of the smokers. There were now twelve in the kiva, all, except the boys, in a semicircle engaged in fraternal smoking. The nakwakwosis having been returned to

their original position in front of the pile of snake whips, Lomanakshu now gave to one of the priests four nakwakwosis and a small bag of meal, which he tied up in an old cotton handkerchief and left the kiva. Presumably these were deposited in some shrine or spring.* Lomanakshu next gave to each of the priests present a single red-stained nakwakwosi, which he tied into his hair. At this point another priest entered, joined the circle and smoked, after having disrobed, and Lomanakshu securing his feather bags made for him a *nakwaita*, his supply having been exhausted in the distribution just mentioned. Then Lomanakshu filled his mouth with water and, ascending to the kiva hatchway, turned to the east and washed his face and hands and entered the Antelope kiva. During his absence the Snake priests began active operations for the hunt. The majority of them, having in some niche in the kiva wall an individual buckskin sack containing red paint, secured it and with this they painted their faces a light red color, and with the finger painted a deep red line down each breast over the nipples.

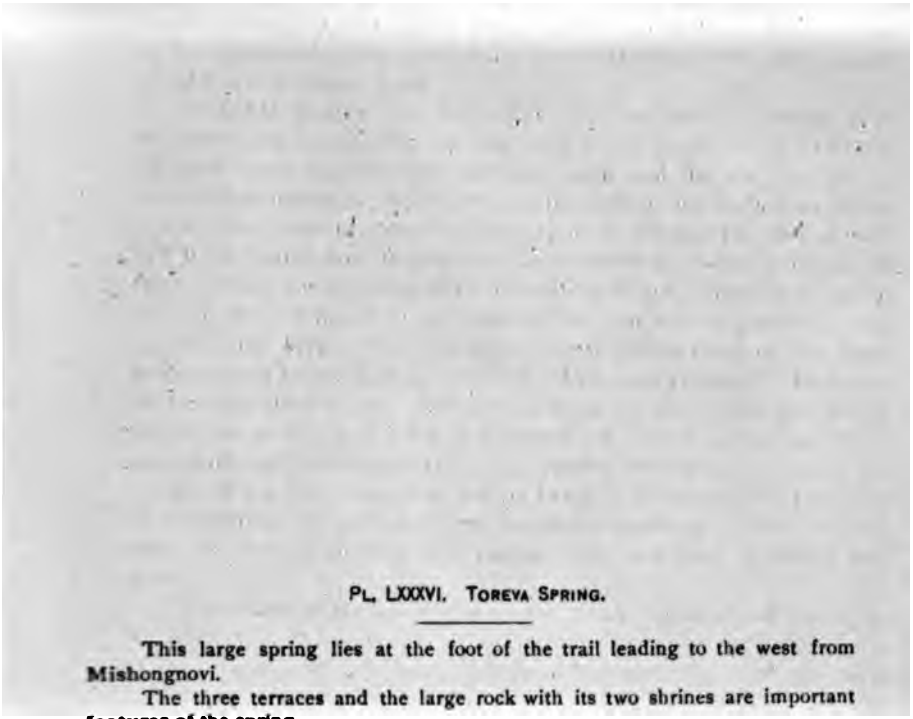
On Lomanakshu's entering the Antelope kiva he was greeted by the Antelope priest and sat down with him by the side and to the west of the fireplace. Polihungwa then lighted a pipe filled with native tobacco, and taking up a meal tray upon which were four nakwakwosis which he had made early that morning, he smoked over them four times. He then deposited the tray on the floor and passed the pipe to Lomanakshu, exchanging terms of relationship, who also held the tray in front of him and smoked on the nakwakwosis four times. Arising, he went to the rear of the kiva where he smoked on each one of the Antelope *tiponies* and returned to the side of Polihungwa where he finished smoking the pipe. There was then an interchange of speeches between the two chiefs, and Lomanakshu took up the nakwakwosis, together with a handful of meal which he rolled up in a corner of his blanket, whereupon he began to address Polihungwa. He then rose and sprinkled meal over each *tiponi* four times and departed for his own kiva. Here he transferred the nakwakwosis and meal to the small buckskin sack, adding to it a nakwakwosi with an unusually long feather from his own tray. He then gathered several pipes and some native tobacco, together with corn husks to be used as cigarettes, which had been brought in by one of the priests, and placed them in another sack. He then fastened by means of a cord around his neck a small sack of red paint. The priests then began to examine the snake sacks, each one being

*Upon inquiry, Lomanakshu stated later that this man had wanted to go to his field and he had given him some prayer offerings, which was usually done on such occasions.

careful to select a sack which was in perfect condition. To each one of the priests was then handed by Lomanakshu a snake whip and a small bag containing meal.

It will be noticed that the snakes which had been brought in after the first day's hunt to the north, as well as the snake which had been brought in the sleeve on the previous night and the one brought in early this morning, were still lying by the side of and to the east of the snake whips, and it seemed at this time as though the snakes were not to be transferred to the receptacles which had been provided for them early in the morning until the return of the priests that night. This seemed all the more probable as the men were apparently ready to leave the kiva. The writer, desiring to follow them on the hunt, had occasion to leave the kiva in order to secure a camera. But upon his entering the kiva after the men had departed, later in the day, it was found the snakes had been transferred. In other words, the Snake men, although seemingly willing to permit of our observing all the details of the ceremony, had not yet brought themselves to the point of permitting us to witness the transferring of the snakes. It was noted on this return that both jar and box had been sprinkled with meal.

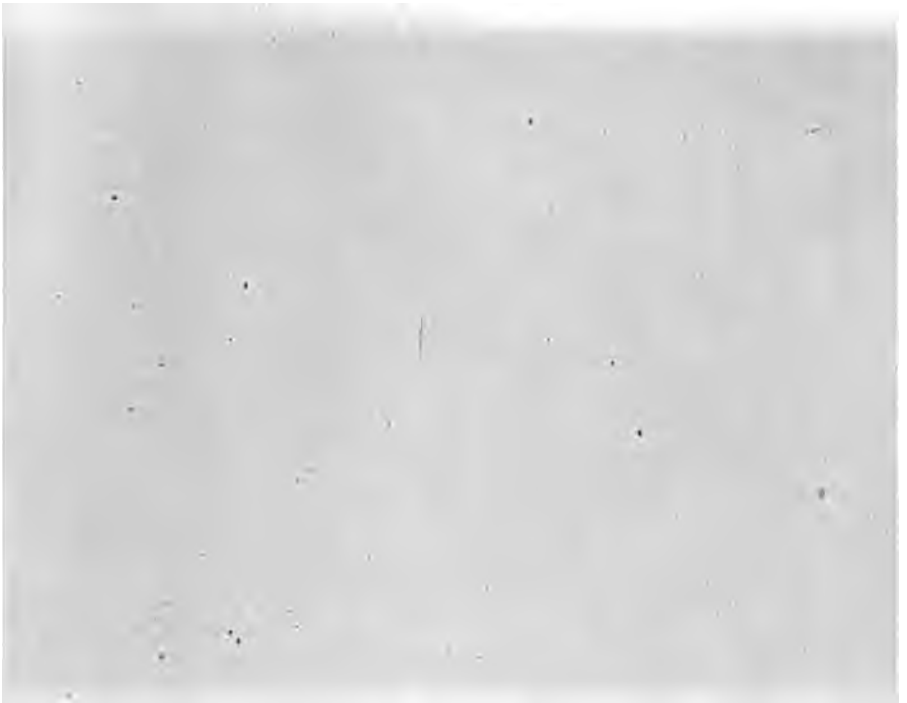
Lomanakshu leading the way, the Snake priests filed out of the kiva, where each one took up his digging stick, which had either been there from the night before or had been brought with him and there deposited that morning; some of them had also provided themselves with bent rabbit sticks. Still with Lomanakshu in the lead they started off at a brisk pace toward the west on the second day's ceremonial hunt. Taking the trail just south of the kiva leading down into the first terrace they passed on toward the west along the ledge until they came to the Shipaulovi trail where they descended down the mesa making straight for Toreva spring. Here they filed around on the west side of the spring. The better to understand what followed it will be necessary to say a word concerning the approaches leading down to the water (see Pl. LXXXVI). The spring may be approached from either the east or the west side, where a descending path supported by a wall of stone laid in courses leads to the first terrace. Here again two diagonally opposite paths similarly constructed lead to the second terrace, where again paths lead to the third terrace, the terraces of course decreasing in size downward. The surface of the water surrounded by the third terrace is about twenty feet in diameter. The outlet of the spring is to the south where it is bridged at the second terrace by a rough hewn plank. On the north side of the spring stands a large rock which in height is



PL. LXXXVI. TOREVA SPRING.

This large spring lies at the foot of the trail leading to the west from Mishongnovi.

The three terraces and the large rock with its two shrines are important features of the spring.



equal to the combined height of the three terraces. The base of the rock is somewhat pointed so that towards its middle it slightly overhangs the water of the spring. The first, second and third terraces are interrupted at this point and to cross around the spring on the first and second terraces is not possible, while on the third terrace access from one side to the other may be had by stepping, when the spring is low, on a rock which just reaches the surface of the water.

With the priests standing in a single line, Lomanakshu and Lomakuiwa started on alone, descending by the path until the second terrace had been reached. Having entered from the west side, it was necessary for them to make a dextral circuit, which is contrary to the usual ceremonial circuit of the Hopi. They advanced in a stooping posture, Lomanakshu shaking his snake whip in front of him with the old man following close behind. On reaching the water's edge just to the east on the north side of the rock, Lomanakshu stepped over to the west side of the rock while Lomakuiwa halted on the east side. Lomanakshu continued shaking his snake whip, but now over the water, while Lomakuiwa stooped and sprinkled meal in the water and with his hand tossed the water in the four directions, praying all the while in a low voice. Then he stood erect and handed over this arm of the spring a pinch of meal to Lomanakshu, who stooped and dropped the meal in the water and flipped the water in the four directions, uttering a silent prayer all the time. In the meantime the remaining priests had filed in single line down on to the lower terrace and on the northwest side of the large rock, the head line now being next Lomanakshu.* Lomakuiwa now crossed over and gave to each one a pinch of the meal, whereupon each went through the performance just described. All now drank from the spring by a peculiar motion, which seems to be universally known in the southwest, by throwing water into the mouth by means of a rapid motion of the hand. Lomanakshu now passed to the head of the line on the lower terrace and leading the way they gained the summit at the spring, where they immediately set out towards the rough and broken country lying between Mishongnovi and Shongopavi and shut in by the mesa at the near north. They had not proceeded more than a hundred yards when they began their hunt, each individual, as a rule, striking out alone. The hunt was continued until seven o'clock in the afternoon, as has already been described for the previous day, but with rather

*Considerable interest attaches itself to this ceremony in view of the fact that during the afternoon information was volunteered by one of the Snake priests that this spring, as are all springs, is the home of a Ballólakong, the great plumed serpent, and that prayers were especially addressed to him that the hunters might be successful, that the snakes might not see them and consequently that the snakes would not bite them.

indifferent success, inasmuch as, owing to a very slight fall of rain the night before, the surface of the earth, usually of fine dust, was now in a caked condition and it was not therefore easy to track the snakes, and this is usually the most available way of finding them. On visiting the Snake and Antelope kivas on the afternoon of this day they were found practically deserted; the Antelope priests spending the day in looking after their crops in the field and the Snake kiva being kept by old blind Homiwushyoma.

Although two of the Snake men were followed this day for several hours, yet in neither case was there any success, consequently the actual capture of a snake was not witnessed. One Snake priest, however, described the process. According to his statement, when the snakes are not dug out of the ground they are generally found coiled up asleep under a sage brush. In this case sacred meal is first sprinkled toward them. Should the snake now start to make its escape it is immediately picked up by the naked hand just back of the neck and thrust into the snake sack which each priest always has with him. Should, however, the snake assume a striking attitude the snake whip is generally waved in front of it, whereupon it uncoils and is then captured. It is believed that the capture of a snake in the field has been witnessed and described by a single pair of observers.

At seven o'clock in the evening the line of Snake priests on their return from the hunt was seen coming up the trail of the lower mesa. Having gained the summit of this lower mesa they halted, faced the east on the trail while Lomanakshu uttered a silent prayer and then deposited a single red-stained nakwakwosi on the trail. He next scattered meal over it and waved his snake whip over it. The line then started for the kiva, each priest as he passed the nakwakwosi facing again towards the east and sprinkling the nakwakwosi meal and waving over it his snake whip. Having arrived at the kiva hatchway each one, just before descending, dropped his digging stick. Having entered the kiva, they first deposited their whips in their accustomed place on the old bearskin sack, and then the sacks containing the snakes were deposited in a row by the side and to the east of the snake whips, while the others placed their empty bags on the other bundle to the west of the snake whips where the other snake paraphernalia lay in confusion. Lomanakshu then spoke a few words to old Homiwushyoma, presumably informing him as to the success of their hunt, and he answered "*Kwakkwai.*" They then lounged about in different parts of the kiva, chiefly upon the platform, removed their moccasins and shook out the sand for a few moments. Lomanakshu

and one or two of the older priests took their accustomed place near the fireplace where they began smoking. The snakes were not transferred that night to the snake receptacles, nor was any further ceremony indulged in, either in the Snake or Antelope kiva.

FOURTH DAY (BAVISHTALA, THIRD DAY), AUGUST 16.

On entering the Snake kiva early in the morning of this day the majority of the priests, eleven in number, were found eating on the platform. Lomanakshu was seated on the west side of the main floor of the kiva making nakwakwosis. The snakes had been transferred from the sacks to the snake receptacles, it was learned, immediately after our departure on the previous night. As the men gradually concluded their meal they disrobed and took their accustomed places in the semicircle about the fireplace. Choshnimtiwa left the kiva and soon returned with cedar bark and yucca leaves, from which Qötchbuyaoma made cedar bark fuses. With these Homiwushyoma lighted a pipe and began smoking. Other priests now entered, two of them puffing violently and with their bodies covered with perspiration. It was apparent that a majority of the priests would be present on this the third day of the hunt, and these men had run into the village from their fields situated a long distance out on the plains. Presently some one shouted from the outside and Homiwushyoma went out and brought back a sack which evidently contained one or more snakes. This was put to the east of the snake whips by the side of another bag which had been brought in by a late arrival. The priests, as they entered from time to time, went and seated themselves almost directly on the platform for the morning meal, all, however, first filling their mouths with water and going outside of the kiva where, by spurting water into their hands, they washed their faces.

Lomanakshu now made his regular visit to the Antelope kiva. On taking his position by the Antelope priest, by whom he was greeted, he addressed the Antelope priest somewhat as follows: Yesterday we went into the fields to the west and performed our work and accomplished our mission; to-day we are going to do something, we are going to do our work (*i. e.*, to hunt snakes). The answer of the Antelope priest was this: Yesterday you did your work, you did it well; to-day you are going out to accomplish something; may you be glad, may you be brave! Yesterday you were out and did that thing; to-day you will go out again. Whereupon Lomanakshu answered: May we be glad, may we be brave! Polihungwa now lighted a pipe filled with native tobacco, and puffed on it several times to get it

thoroughly lighted. Then taking up a tray containing four nakwakwosis and a *pühü*,* which he had made earlier in the day, he smoked upon them four times and passed the tray and the pipe to Lomanakshu, who did the same. The tray being passed back to Polihungwa, he gave the nakwakwosis, together with a small handful of meal, to Lomanakshu, who, placing them in the corner of his blanket, arose, sprinkled meal upon the típonis as before and returned to the Snake kiva.† Here he placed the nakwakwosis and meal in their accustomed place upon the tray and sat down in his usual position, *i. e.*, with his knees drawn up in front of his chin, just to the south of the fireplace. The fuse being lighted by Sikayoma from a glowing coal which Choshnimtiwa had just brought in and passed to Lomanakshu, he lighted a pipe and, after smoking for some minutes, took up the tray of meal with the nakwakwosi in his left hand and, holding it close in front of him, smoked upon the nakwakwosi, replacing the tray in its former position and continued smoking. After awhile he handed the pipe to another priest in the circle, who picked up the tray and smoked over the nakwakwosi four times and then passed the pipe to his neighbor on his left, who did the same. The late arrivals were now about concluding the morning meal on the platform. The pipe and tray of nakwakwosis were now passed by Lomanakshu to his brother, Nakwayeshwa, who smoked over them. Practically all the priests had now concluded eating, had washed their faces and hands in the manner recently described on their re-entering the kiva and had resumed their positions in a semicircle about the fireplace. Lomanakshu then made the usual, somewhat lengthy address, all answering from time to time, "*Anchaa.*" At his conclusion the old blind priest Homiwushyoma spoke at length. Again Lomanakshu lighted with the fuse the pipe, which had been replenished with native tobacco, smoked silently and passed it to his neighbor on the left. There now was begun a lengthy discussion as to whether the snakes which had been brought in and which had not been captured in the regular way by the snake hunters would be transferred now or in the evening. It was finally decided to postpone their transfer until later in the day. The chief reason for this was the fact that the priests had up to this time provided only two receptacles for the snakes, and it was not thought desirable to crowd them too much by placing more in these two.

*Lomanakshu says he keeps this *pühü* until he is ready to return homeward from the snake hunt, when he places it on the trail (though it be only an imaginary one) on which he is to return homeward, as a wish or prayer for a safe return.

†Polihungwa then also sends four messengers to the four world quarters with a single green baho and some cornmeal each.

Active preparations were begun by many of the priests for the coming hunt. Those who had not previously done so began to disrobe, loosened their hair, which was combed out carefully by means of native brushes. It was curious to note the change in the spirit of the men each morning as they began making preparations for the hunt. While directing their attention to the consecration of the nakwakwosis, silence and a spirit of seriousness pervaded the kiva. Now, however, the tension was broken and the men talked freely among themselves, laughing and joking without restraint. The food bowls were gathered up into one pile and put away in a corner on the platform and the kiva was placed in order. Lomanakshu then distributed to the new-comers who had not been present on the snake hunt of the previous day a nakwakwosi, which each tied in his hair. Then, as before, some of the younger priests began arranging bundles of food which had been brought in for the journey, while Lomanakshu gathered native tobacco and pipes, which he made into a bundle and swung around his hips, tying the strings of the bundle in front of him. Some of the other priests also took up from the large sack of native tobacco a handful together with corn husks for cigarettes. It is interesting, in this connection, to note that a white visitor to the kiva had deposited a large sack of American tobacco as a peace-offering. His advances, however, had not been accepted, and he was not permitted again to enter the kiva. His offering of tobacco was permitted to remain, however, in the position in which he had placed it by the fireplace. On this morning one of the men began opening the sack, evidently for the purpose of taking some of the tobacco with him on the hunt, but he was severely reprimanded by the chief priest and returned the sack to its original position.

After all had had their faces painted in the usual manner and had daubed two streaks of red down the breast to the waist, each man selected a snake whip from the pile, while Lomanakshu turned over the snake bags, looking for those which were in perfect condition, which he distributed among the Snake priests. He also distributed to those to whom he had not previously given them small bags containing sacred meal. At fifteen minutes after eleven o'clock they slowly filed out of the kiva with Lomanakshu at the head of the procession, taking up their digging sticks as they gained the hatchway and forming in line until all were ready. It was noticed this morning that, in addition to the digging sticks, there were many *putskohos* (rabbit sticks) present. The entire Snake Fraternity, twenty in number, including several small boys, were present for this morning's

hunt, except old blind Homiwushyoma, who remained behind as usual to guard the kiva.

This being the third day of the ceremonial hunt they immediately started down the south trail of the village, where they soon scattered out and continued the hunt throughout the day (see Pls. LXXXVII and LXXXVIII). Inasmuch as we were informed that there was no particular ceremony to take place at any spring or shrine this day, the priests were not followed very far. We were informed by Lomanakshu, however, that at a distance of some three miles in the plain they would encounter a small spring where they would deposit the nakwakwosis, as in the manner described for the first day's ceremonial hunt.

Throughout the day and until the return of the Snake priests, the Snake kiva remained entirely deserted except for old Homiwushyoma. The Antelope kiva also remained deserted for the greater part of the day. The Antelope priest, however, was present throughout the entire day and spent the morning making bahos. Of these he made four single green bahos four inches in length. These bahos bore no facet and gradually tapered toward one end, which terminated in a round point, the other end being cut off square. At this larger square end were fastened, about an inch apart, two nakwakwosis. In addition to these bahos he also made four nakwakwosis, consisting of a cotton string three inches in length, to one end of which was fastened a duck feather. These bahos and nakwakwosis form the offerings which are to be made to the shrines of the four world quarters on the following day by four Antelope priests.

At half-past seven in the evening the Snake men, twenty in number, returned to the village; but this time they entered the village from the northeast trail instead of the south, as had been expected. Why this was done is not known. As they passed into the kiva one by one they dropped their digging sticks, and those who had them their rabbit sticks, on the outside of the kiva, and those who carried bags containing snakes deposited them by the side of the other bags, whereupon they removed their moccasins, shook out the dust and then began, on the part of some, the ceremonial and fraternal smoking about the hearth, while others went in quest of food for the evening meal. The snakes were not transferred to the receptacles this evening, nor did any further ceremonies take place, either in the Antelope or Snake kiva. Two rabbits which had been caught on this day's hunt were taken to some house to be cooked for the morrow's morning meal. All the priests are supposed to spend the nights throughout the ceremony in their respective kivas.

PL. LXXXV. The Three Days Ceremonial Dance

a. Snake priests above kiva on the left.
b. Snake priests emerging in the first episode of the kiva.
c. Line of snake priests with [illegible] on the right.
d. The snake priests dancing to the music of the [illegible]

PL. LXXXVII. THE THIRD DAY'S CEREMONIAL HUNT.

a. Snake priests about to leave the kiva.

b. Snake priests forming in line just outside of the kiva.

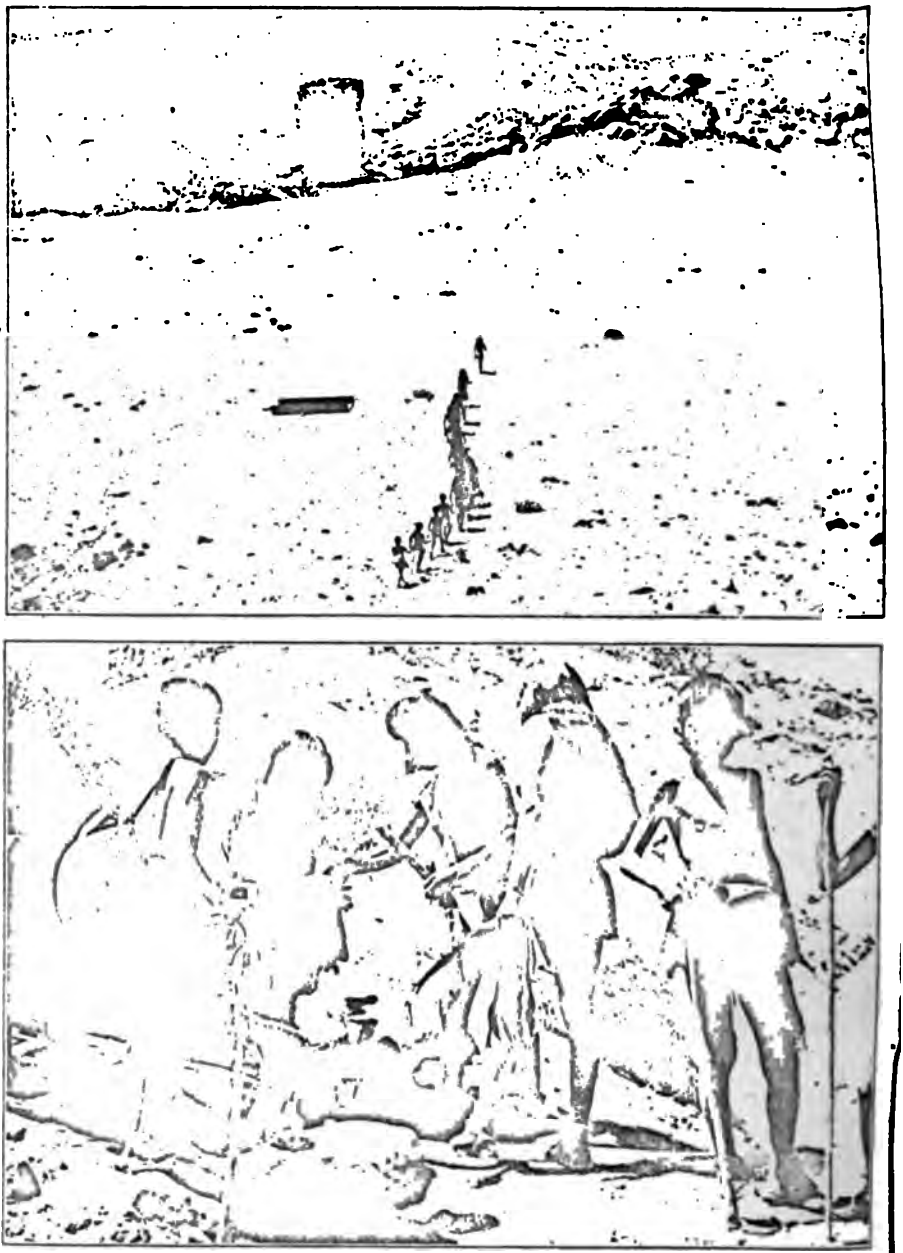
c. Line of Snake priests with Lománakshu, the chief priest, at the head, ready to leave the mesa.

d. The Snake priests descending to the fields by the southeast trail.

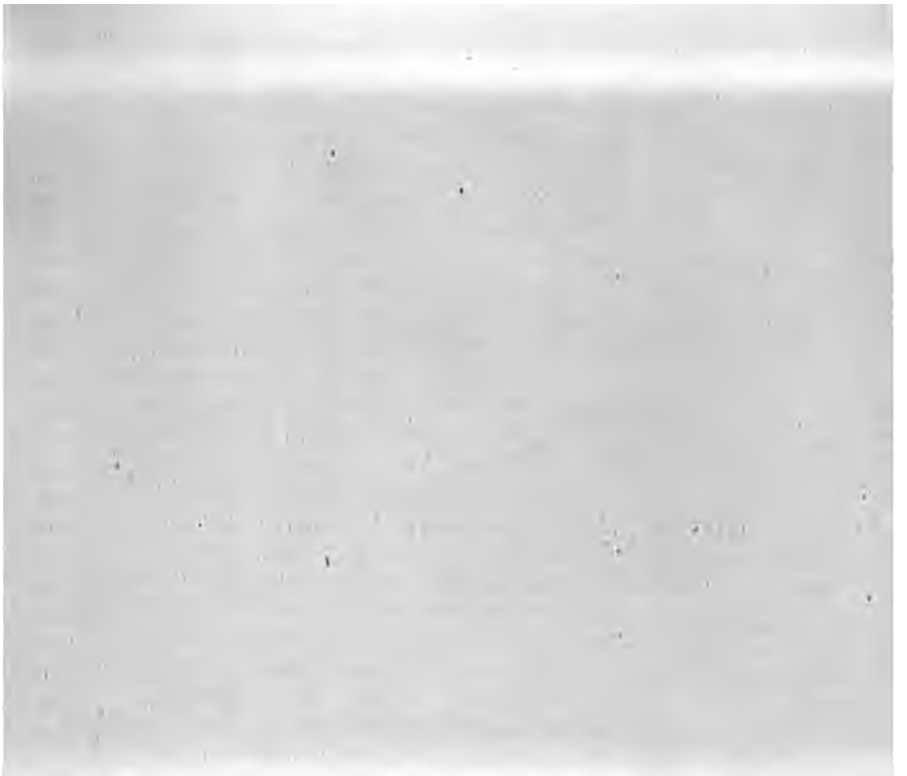
Pl. LXXXVIII. The Third Day's Ceremonial Hunt.

a. The line of Snake priests on their way to the plain south of the village.

b. Lománakshu passing prayer-offerings and meal to one of the priests, to be deposited in the spring.



THE THIRD DAY'S CEREMONIAL HUNT.



FIFTH DAY (NALOSHTALA, FOURTH DAY), AUGUST 17.

On approaching the kivas early on this morning the *natsis* were found in their usual position, but within the kivas there were indications that the time for more important events of the great ceremony were at hand. This was especially noticed in the large number of men present in both kivas, and as a matter of fact all of the men have slept in or on their respective kivas, and the Snakes are here this morning for the fourth and final ceremonial snake hunt; and while hitherto only one or two of the Antelope priests had been present at intervals during each day, yet the majority of the Antelope priests were either in the kiva early on this morning or put in their appearance some time during the day. On entering the Snake kiva later in the morning, about eight o'clock, fifteen priests were present arranged in a semicircle around the fireplace. They had disrobed and loosened their hair and were engaged in smoking. The remains of the morning meal had been removed from the kiva.

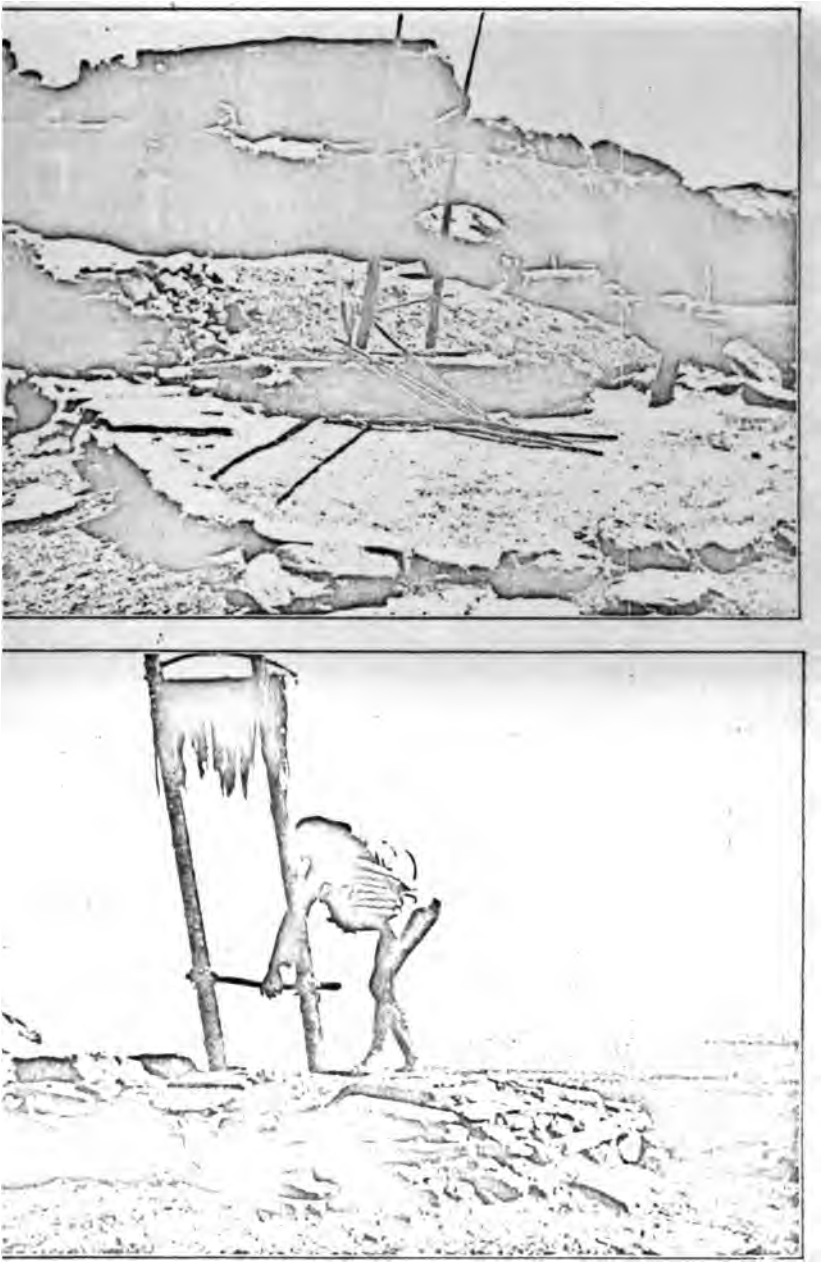
In the Antelope kiva, Polihungwa and Sikangpu were found at this time eating breakfast with three or four boys. Polihungwa immediately after breakfast began making nakwakwosis. He made eight of the ordinary nakwakwosis with the eagle breath feather, four of which he colored red with cuta, and one *pühü* (road marker). This consisted of a cotton string about twenty inches in length terminating in an eagle breath and a chat feather. It was also noticed that by the side of the two *tiponis* lay four *mongwikurus*, or priests' jugs. These had been brought in early this morning by Shakhungwa, Qömáletstiwa, Sikanakpu and Shihkniwa.

As the Snake men continued the fraternal smoking their number was added to from time to time until the entire fraternity, twenty in number, were present. As each newcomer entered, food was brought for him, of which he partook, whereupon he removed his clothing, loosened his hair and joined the circle of smokers. Lomanakshu, assisted by his brother Nakwayeshwa, now began making nakwakwosis to be distributed to the additional priests present on this morning for the first time. As each of the priests received his nakwakwosi he tied it to a lock of his hair.* One of the priests, however, happened to be a boy not more than eight years of age whose hair had been closely cropped by the government school teacher. On this account, and the fact that he was entirely naked, arose an amusing incident as to where he should tie his nakwakwosi. One of the priests suggested

*In every ceremony the participants tie a feather to their hair, the time when this is done differing in the different ceremonies. This feather is called *nakwáita*, from *náwakna*, want, wish, and *aonawakna*, to pray. Lomanakshu called this nakwaita *emawu-na-kwaita* (cloud prayer).

that he put it through his ear—for it is the custom of the Hopi to have large holes through the lobes of the ears through which a string may be passed, and in which they often wear silver rings or a short strand of turquoise beads; but the ears of this boy had never been pierced, consequently a string was tied around his neck and to this was attached the nakwakwosi.

Lomanakshu having concluded his distribution of nakwakwosis to the priests, made his way to the Antelope kiva, where he sat down in his accustomed place. While Polihungwa was staining red four of the eight nakwakwosis which he had just finished making, old Sikangpu obtained a tray and sat down to the right of Lomanakshu. Polihungwa now placed the nakwakwosis upon this tray, whereupon Sikangpu lighted a pipe with native tobacco, and after puffing it for an instant passed it to Polihungwa, together with the tray of nakwakwosis. Four times he smoked over the prayer-offerings, and then deposited the tray at his side, continuing smoking for some minutes. He now handed the pipe to Lomanakshu, who took the tray up in his hands and smoked upon the nakwakwosis five times. He deposited it in front of him and continued smoking. Polihungwa now addressed Lomanakshu at length. Lomanakshu answered "*Anchaa*," and in turn addressed Polihungwa. These speeches could not be recorded at the time but were obtained from Polihungwa later. He claims that he said in substance the following: "Taai uma pio angnankwushani. Naniwok momgwit itamui okwatowak yokwani. Puu uma tcuat hakam tutwani uma aonanawaknani puu yokwani. Pai owi uma hahlaikahkango." (You must pray that the clouds from the four world quarters have pity on us and rain for us. And if you find a rattlesnake you must pray to him and it will rain. So you be joyful. Well, you are going to start again.) To which Lomanakshu replies: "Anchaa, uma hahlaikang itamui nuhtaita." (All right, you joyfully (or gladly) wait for us.) Again Polihungwa made a speech, and at its conclusion passed the eight nakwakwosis and the *pühtavi* to Lomanakshu together with some sacred meal. Lomanakshu arose, sprinkled meal on each of the two *tiponis*, and placing the nakwakwosis and meal in a corner of his blanket, returned to the Snake kiva, where he separated the painted from the unpainted nakwakwosis and placed them in two piles on a basket tray upon some meal which Lomanakshu's brother, Nakwayeshwa, had just previously brought in. Lomanakshu sat down between the fireplace and the snake whips with his back to the rear of the kiva as usual, filled a pipe with native tobacco, lighted it, took up the tray and smoked over the nakwakwosis four times. Replacing the tray upon the floor



THE EXTERIOR OF THE SNAKE AND ANTELOPE KIVAS.

PL. LXXXIX. THE EXTERIOR OF THE SNAKE AND ANTELOPE KIVAS.

a. The Snake kiva, showing digging sticks, rabbit sticks, etc., at the mouth of the kiva.

b. An Antelope priest entering the kiva with *piki* bread.

Pl. LXXIX. The Exterior of the Snake and Antelope Kivas.

a. The Snake kiva, showing digging sticks, rabbit sticks, etc., at the mouth of the kiva.

b. The Antelope priest entering the kiva with his head.

by his side he smoked for a few minutes and again picked up the tray and consecrated the bahos as before. The majority of the priests present who had been sitting in the circle now began to move about, searching for paint bags and making preparations for their departure. They painted their faces as usual, together with the breasts, and the hair of those who had not already done so was carefully shaken out and combed. Food was now brought into the kiva and was made up into bundles that it might be more easily transported to the fields. Lomanakshu then prayed, being answered by all present, "*Anchaa*," smoked for some time, then arose and made careful examination of the bags, a perfect one of which was handed to each priest, whereupon they filed out of the kiva, seized their digging sticks and rabbit sticks (see Plate LXXXIX) and descended by the east trail into the plain lying between Mishongnovi and Walpi. As they left the kiva it lacked but a few minutes of twelve o'clock. This was the fourth and final ceremonial day's hunt and consequently was to the east.

On entering the Antelope kiva immediately after the departure of the Snake men, Sikanakpu was found smoking over the *mongwikurus* which remained in the same position as when seen early this morning. Of the other three men in the kiva at this time Polihungwa was seated on the west side of the main floor of the kiva continuing the manufacture of prayer-offerings. He had already brought in his stone paint grinders, two in number, and an eagle and a duck skin. He made sixteen nakwakwosis, each one containing an eagle and duck feather. These he did not stain red, but when finished he placed them on the tray containing sacred meal. He then began making bahos. The other members now began to make preparation for the erection of the altar and the sand mosaic. Namurztiwa now left the kiva, having been sent by Sikanakpu*, and soon returned with two bags of valley sand which he had obtained from a *pissatchmo* (sand hill) north of the village. During the absence of Namurztiwa, Sikangpu began sweeping the kiva, first slightly sprinkling it by spurting water over the floor from his mouth. Soon Namurztiwa returned with two blankets full of sand which he deposited on the floor of the kiva to the rear of, and on the east side of, the fireplace. One of the boys (three having recently entered the kiva) was sent out of the kiva and soon returned with three different sized sifters or loosely woven basket trays of yucca fibre. Sikanakpu then placed the *mongkohos* and *tiponis* near the end banquette of the kiva

*It is interesting to note that Sikanakpu formed an exception to the other priests in the kiva on this day, for instead of the usual scant loin cloth he wore the ceremonial blue kilt (*takwapitkuna*).

and began sprinkling yellow sand on the floor near the center of and toward the east end of the kiva, to a depth of about two inches. The work progressing slowly he called upon the boys to assist, whereupon they entirely disrobed and began sifting sand. Sikangpu then left the kiva for a few minutes and returned with another sifter. He was closely followed by Qömahoiniwa and Naphoiniwa. After the sand had been sifted to a depth of about six inches over an area of about three feet square, Sikanakpu, getting down upon his knees, began carefully increasing the size of the field until it measured approximately four and a half feet in width from north to south by about five feet in length (*i. e.* from east to west, or along the short diameter of the kiva). The depth of the sand was now about one inch and the back edge of the field just reached the wooden plank weaving-frame set in the floor of the kiva. The sand was of a uniform reddish yellow color. Apparently, however, the field was not sufficiently deep; for additional sand was sprinkled over the field by one of the boys. Sikangpu then sat down near the fireplace and smoked for a few minutes. It is improbable that there was no ceremonial intent in this act. He then left the kiva together with the boy who had recently been helping him, both, as well as all the other members in the kiva, of course being naked except for a loin cloth. It is not known whether either of these two individuals bore with him from the kiva any offering; but as they were about to leave they were addressed by Polihungwa, and, among other words, was recognized "*Kohkangwuhti*" (Spider Woman). Within a short time the boy returned bringing a number of corn husks, and Sikangpu two long eagle feathers. With these two feathers Sikanakpu and Namurztiwa trimmed up and squared the edges of the sand field and gradually worked it back toward the rear of the kiva, as they had decided that the forward edge of the field was so close to the fireplace that it did not leave sufficient space for the many trays of bahos which were to find their place here or for the priests who were to sit by the altar during the coming night ceremonies. After finally trimming up the field and sweeping up the loose sand which now measured one inch in depth, Sikangpu left the kiva and returned with two additional eagle feathers. It is possible that this journey outside of the kiva had another object; for shortly after Shakhungwa entered the kiva, it being now twelve o'clock. He immediately disrobed, loosened his hair and filling a pipe of native tobacco, sat down to the east of the fireplace and indulged in silent smoking for several minutes. Two of the boys were now sent out of the kiva, one of them returning with a live coal on a large potsherd which he deposited in a corner of

the hearth, and the second boy bringing bunches of herbs for Polihungwa, to be used on his bahos.

Polihungwa now discontinued for a few minutes his baho making, and joining Shakhungwa, took a long cotton string, with which they laid the sand field off into five concentric squares.* These lines of course were for the better guidance of the priests later, as they covered and filled in on the sand field with the four different colors for the four world quarters. The lines for the world quarters having thus been marked off, Namurztiwa began to outline in the sand with the point of a quill the cloud and lightning symbols. The field was now ready for the colored sands which were to form the mosaic. The actual formation of the mosaic by means of the colored sand was begun by Sikanakpu, who commenced a black band about an inch in width on the northwest corner, which he continued on the west side. Before he had carried this to any extent Namurzitwa began a yellow band on the northeast corner and carried it forward on the north side toward the west. Simultaneously Shakhungwa began a green band on the northeast corner and carried it to a distance of six inches in each direction from that corner. He then did the same with the red band and with the white band, and began filling in the green cloud. Namurztiwa continued his yellow band along the west side and along the south side, while Sikanakpu completed his north black band. Shakhungwa, without having completed any of the bands that he was so far engaged at, begin to fill in the first red cloud symbol. Namurztiwa continued his yellow band to the east and Shakhungwa began a white cloud symbol. Sikanakpu then finished a red cloud, Namurztiwa a yellow, Sikanakpu another red, while Shakhungwa began the white lightning symbol, completing half of it and beginning on another white cloud. Namurztiwa finished his three yellow cloud symbols and then took up the fourth. Sikanakpu began and finished his fourth red cloud while Sikangpu completed the second white cloud and began the white lightning symbol. At this point Qömahoiniwa sent two of the boys for more sand as the supply of certain colors was growing short. Namurztiwa began the yellow lightning symbol while Sikanakpu finished the fourth red lightning symbol. Shakhungwa then began the white field lying to the east of the white lightning symbol.

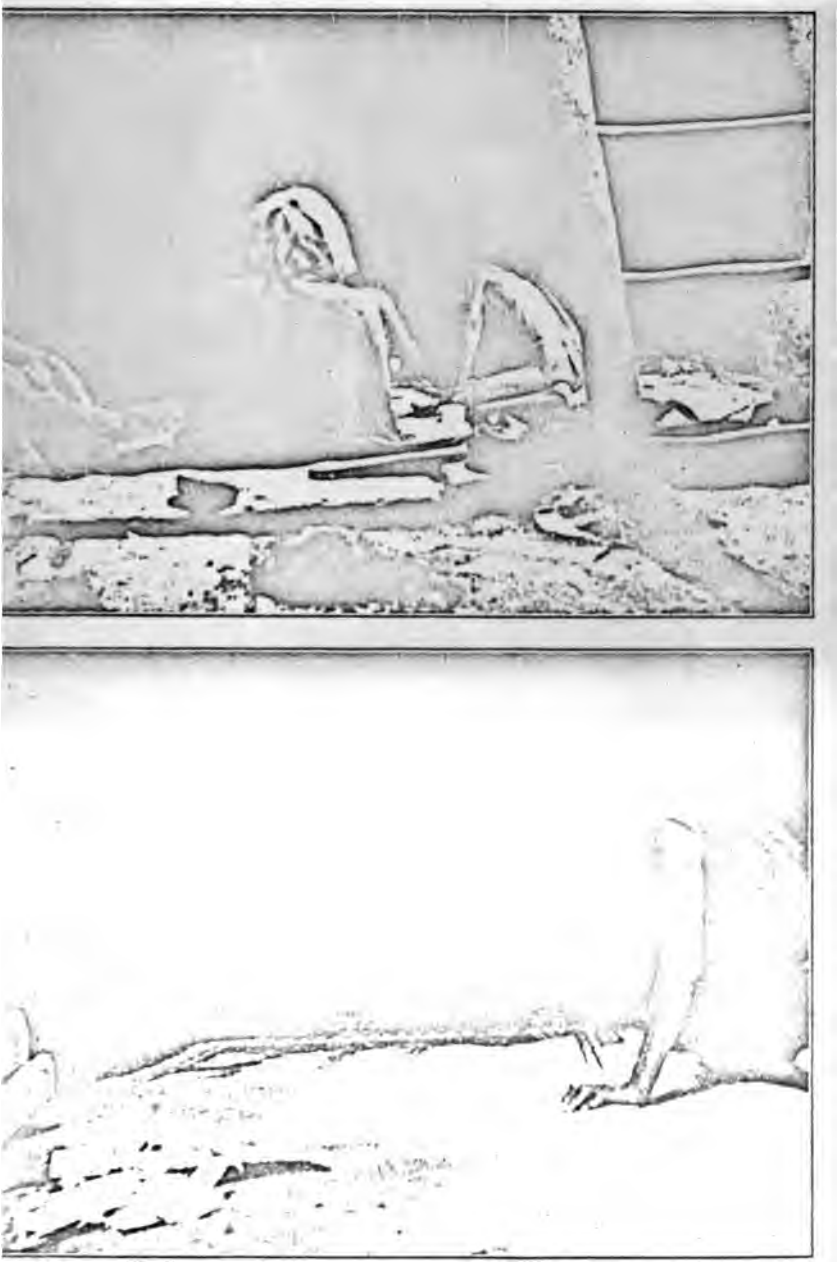
In the meantime Sikangpu left the kiva and returned in a few moments with a large red bowl which he placed on the banquette to the

*The junior author has frequently seen sand mosaics made but never before saw any line, square, straight edge or any other instrument used, the priests always arranging the sand field and the figures on it by eyesight only.

rear of the kiva, which later was to hold the corn and bean plants and a medicine bowl, together with an aspergil (*makwanpi*). Namurztiwa began the red lightning symbol. Shakhungwa continued the white field surrounding the white lightning symbol and carried it to the west to the next lightning symbol. Namurztiwa finished the red lightning symbol and began the red band of the north, when he discovered that he had overlooked a detail in his lightning symbol and returned to it, putting on its horns. Sikangpu then took up the north white band and Namurztiwa the west red band, while Shakhungwa began outlining with a fine black line here and there, beginning between the red and green and the red and yellow on the northeast corner. Sikanakpu then began on the second green cloud symbol, while Namurztiwa worked on the southern red cloud symbol. Shakhungwa continued with the black dividing line, working now on the corner between the white and red bands. Sikanakpu began his third green cloud symbol and Namurztiwa took up the east red band. Shukhungwa continued the black line now outlining the first yellow cloud symbol.

For several minutes previous Polihungwa had desisted from his baho making and stood by watching the three priests making the mosaic, commenting upon the work from time to time with them. Namurztiwa now began the green lightning symbol. Shakhungwa continued with his fine black line, now dividing the green from the red cloud symbols; next outlining the east white cloud, then the second and third yellow clouds, and the fourth and fifth green clouds. He then began with the black line to divide the field and the yellow band on the west, finished the outlining of the fourth yellow cloud and then put in the line separating the north white and red bands. Sikangpu then joined in the work and finished the white field and made it more perfect to the east of the white lightning symbol. Namurztiwa finished filling in the fifth green cloud and began the west green band. Sikanakpu now worked awhile on the north green band, finishing it to half its extent, and then worked on the east green band, which he finished and then continued the north green band, while Sikangpu filled in with white the field between the red and green cloud symbols. Then Sikanakpu began the west green band. Shakhungwa in the meantime continued his boundary lines, now working between the north white and red bands and then between the red and green, and then starting toward the south on the west side, and, returning to the north, surrounded the white band. He now laid down his black paint and completed the fifth white cloud symbol and filled in the remaining space of the white field between the red and green. Sikangpu

[illegible]



INTERIOR OF ANTELOPE KIVA.

Pl. XC. Interior of Antelope Kiva.

a. Antelope priests spreading the mosaic upon the kiva floor.
b. Polihungwa outlining in black the symbols of the sand mosai

worked on the fourth white cloud, which he completed, and then filled in the third, while Sikanakpu took up the green band on the south. Shakhungwa began outlining in black again, surrounding first the fourth white cloud symbol, then the third red cloud symbol, the third white and the fifth white cloud symbols. Sikanakpu took up the east green band, while Sikangpu again worked on the west white band and continued filling in the white field between the green and yellow lightning symbols. He now worked on the north outside white field, while Shakhungwa worked on the east outside white field, and then Sikangpu, having stopped to rest awhile, now continued the north outside white field. At this point the white paint was exhausted and a boy was sent after more.

In the meantime Shakhungwa began outlining in black the various symbols (see Pl. XC), first on the north and then on the east between the white band and the white field, and then, without finishing these boundaries, he began a series of short black parallel bands extending outward from the north white band into the white field. Polihungwa now again ceased his work at the bahos and assisted in the making of the mosaic. Sikangpu took this opportunity to rest and lay down on the west side of the kiva. Polihungwa began working on the black dividing line on the east side between the red and white bands. The boy having returned with the fresh supply of white paint, Sikangpu began on the white outside field on the east side, while Sikanakpu worked at the black line on the west between the green and the red band. Sikangpu now finished the white field west of the yellow lightning symbol and then he and Polihungwa worked on the white outside field to the south, while Shakhungwa continued the black dividing line, now surrounding the yellow, and then the white lightning symbol. Polihungwa now relieved Shakhungwa of the bowl of black paint, surrounded in outline the red lightning symbol and then worked on the green. Polihungwa then went around on the north side and with the black finished the red lightning symbol, while Shakhungwa, seating himself on the south of the mosaic, filled in details in black on the green lightning symbol.

It being now about three o'clock, Namurztiwa, who for some time had been resting on the floor, left the kiva for food.* Polihungwa then took from the meal tray a pinch of meal, which, with a quick motion of the thumb and first finger, he cast along the foot of the east wall. Namurztiwa now returned with a bag from which he took three watermelons and some green onions and peppers, which he

*The following men worked at one time or another on the sand mosaic: Polihungwa, Shakhungwa, Sikanakpu, Namurztiwa, Shakventiwa and Sikangpu.

handed to Polihungwa, who took them with him to a corner on the platform. To this beginning of the noonday meal were added now a tray of *piki*, a tray of *comiwiki* and a bowl containing a pinkish colored food made of boiled cornmeal. Upon handing the food to Polihungwa, Namurztiwa stooped down and with his thumb and forefinger took up from the fireplace a pinch of ashes, upon which he spat and then, with a short, quick motion, cast it once to each of the four directions and then up the ladder.* He then joined Polihungwa and the boys on the banquette, where Shakhungwa and Sikangpu had already gone, and where all made a hurried meal. After eating a few moments, Sikangpu began on the west side of the sand mosaic, dividing the white band from the outside white field, while Shakhungwa did the same on the east and south.

This practically finished the sand picture, the making of which had consumed about four hours' time, it now being half-past three o'clock. The men had not worked long upon the picture until it became perfectly apparent that there was no general order of procedure. As each man seated himself on one side of one corner, he did the work which was nearest him and which caused the least inconvenience to his neighbor. This was made possible from the fact that they were provided with several sets of the same colored earths, so that when one had worked on a white cloud symbol, for instance, in one corner, he could take up the work on the neighboring green cloud and so not interfere with another priest who might be working in the center of the picture. It was also apparent that Shakhungwa was really the leading spirit in the making of the picture. Not only did he lead the way in marking out the symbols, but he assumed the leadership in the actual application of the colored earths and was constantly referred to by the other priests for advice. The earths used in the mosaic, with their individual names, were as follows: *Sika tūwa* (yellow sand), *Cohoninsakwa* (Cohonino green), *Pala oa* (red stone), *Qotca oa* (white stone). These earths had been provided for by Polihungwa, who also brought them into the kiva. At the conclusion of the construction of the mosaic, the paints were again emptied from the bowls into small cotton sacks by Sikangpu and were taken by Polihungwa to his house (see Pl. XCI).

In its finished condition (see Pl. XCII), the extreme measure-

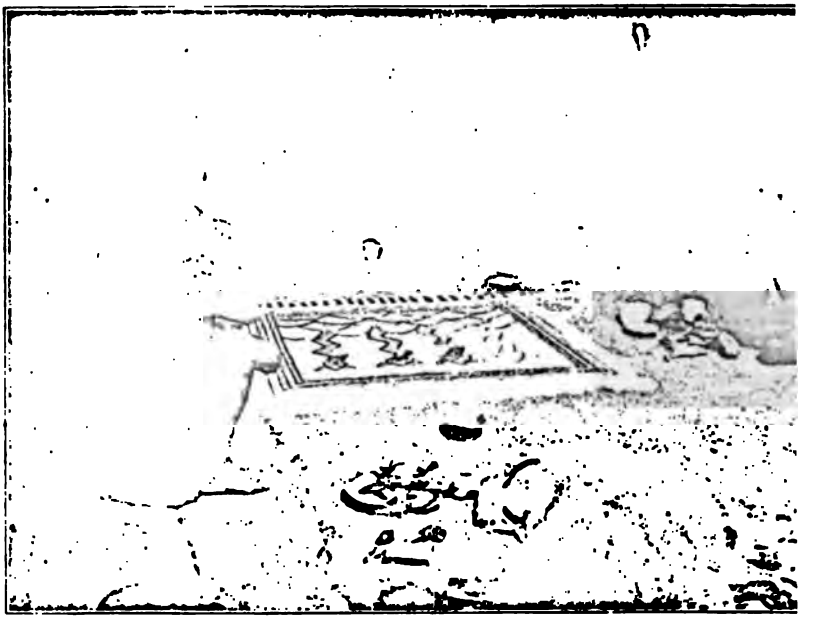
*This performance is called *nawokchonami*, and is done after some special work, in this case undoubtedly the making of the sand mosaic, which is believed to have a special charm on the performer, or, for that matter, on any object which would have an evil influence if being brought in contact with any uninitiated. The junior author observed on several occasions in the Oraibi Snake ceremony that objects, before being handed or taken out of the Snake kiva, were thus discharmed. The same is done with springs from which the snake hunters drink. At the conclusion of every important Hopi ceremony all participants are discharmed by the chief priest.

PL. XCI. INTERIOR OF THE ANTELOPE KIVA.

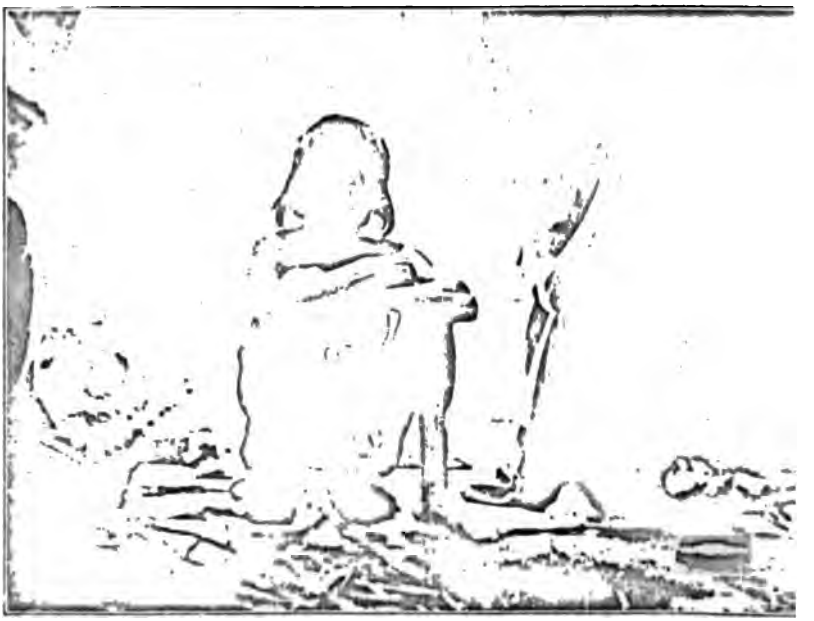
a. Sikangpu tying up the paints at the conclusion of the laying of the sand mosaic.

b. Antelope priests engaged in fraternal smoking at the conclusion of the laying of the sand mosaic.

a



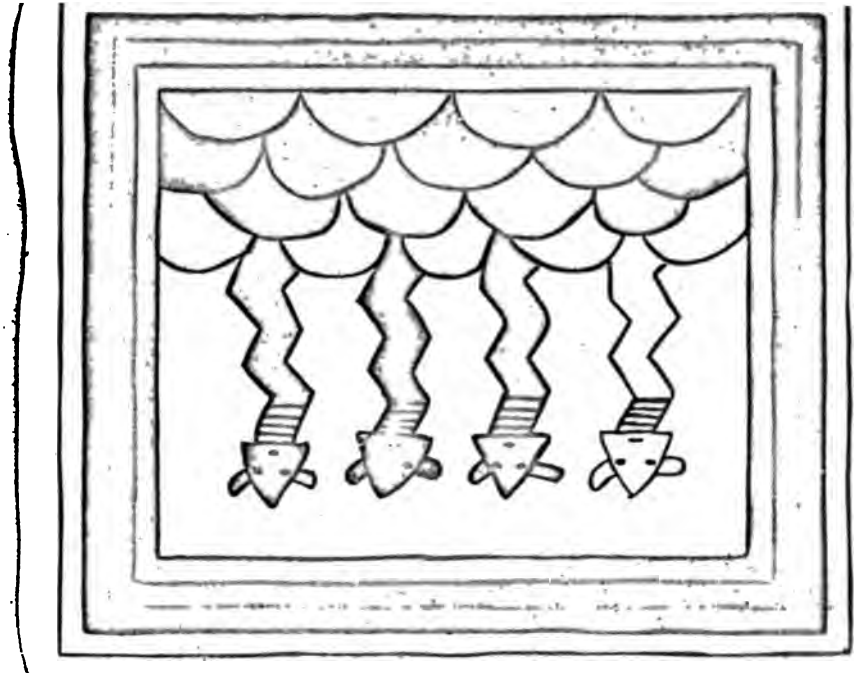
b



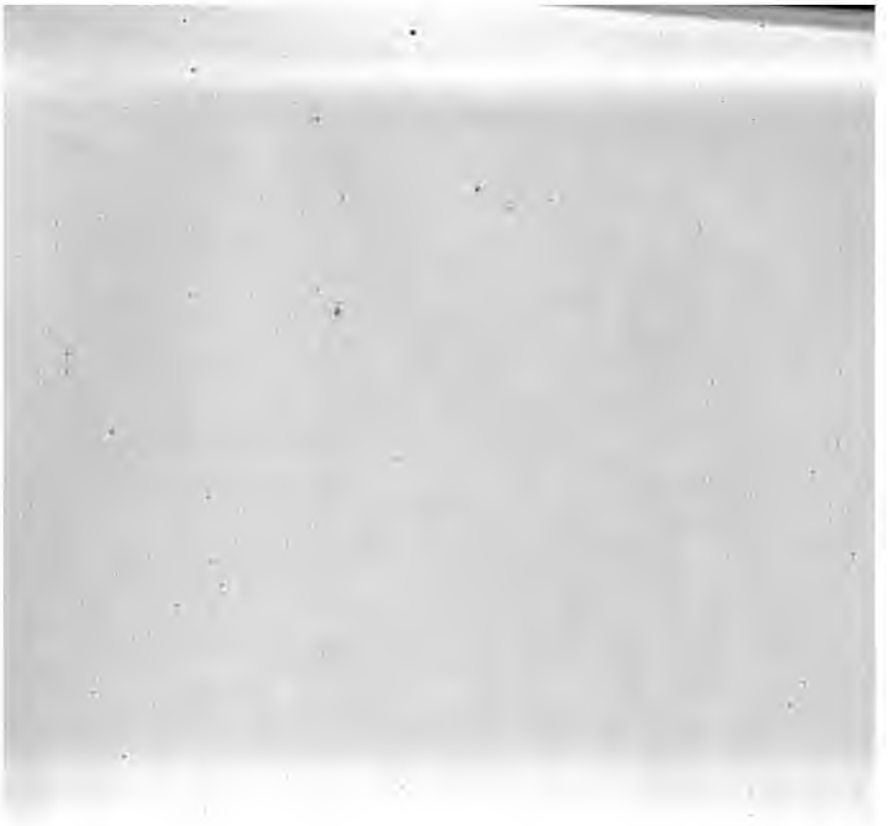
INTERIOR OF THE ANTELOPE KIVA.

Pl. XCII. ANTELOPE SAND MOSAIC.

For description of this mosaic see page 202.



ANTELOPE SAND MOSAIC.



ments of the mosaic were four feet and five inches in diameter from north to south, by five feet from east to west, while the outer edge of the white band measured three feet and seven inches by four feet and three inches; the border measured (*i. e.*, the four colored bands) five and a quarter inches in breadth. The cloud symbols averaged thirteen inches in length. The lightning symbols were nineteen and one-half inches in length and two and one-half inches in diameter, while the extreme border of the head of the lightning symbol—*i. e.*, from the tip of one horn to the other—was eight inches, and the diameter of the triangle composing the head was four and three-quarters inches. The black lines extending into the white field north of the mosaic proper were twenty-three in number, and they were from one to one and one-half inches in length. These lines symbolized the falling rain. Inasmuch as the cloud and lightning symbols were done by free-hand drawing, naturally there would be a slight variation for the measurements given for one symbol from those of another. Nor were the bands themselves of uniform diameter, although they were fairly regular, owing to the fact that they had been marked off by means of a string. As we were measuring the picture, just after its completion, we noticed that Shakhungwa in his outlining the cloud symbols in black had forgotten to complete the lower left-hand white symbol. On his attention being called to this fact he seemed grateful, as well as chagrined, and immediately filled it in with black. The mosaic in its finished condition made a handsome appearance in the dimly lighted kiva, the brightness of the colors being brought out especially prominent by the intense black of the narrow lines which surrounded each symbol or band.

As has been noted, while the sand mosaic was being constructed, the Antelope priest, Polihungwa, was occupied in the manufacture of a number of bahos. After he had completed the making of the nakwakwosis to be attached to the baho sticks, he finished five blunt-pointed shafts and one blunt-pointed shaft with a facet at the upper end, all of which were painted green except near the point, which he painted black. He now with a small stick took some honey into his mouth from a can and then spat or spurted the honey from his mouth upon the black points. He then made four additional sticks, five and one-quarter inches in length, with a blunt point, none of which were provided with a facet. These he painted black throughout their length. Polihungwa now left the kiva and soon returned with a sprig of green Artimisia Frigida (*kuña*). Resuming his work on the bahos, he took up a corn husk which he tore into two pieces, one of which—a strip of about an inch in width—he bent

at right angles near the center, placing in the fold some cornmeal, and then twisted several times the loose ends of the husk. He then broke off square the loose ends of the husk, thus forming a long narrow pyramidal-shaped packet called *mŏciata*. Sikanakpu now left the kiva and soon returned, bringing with him his plume box and there assisting from time to time in the manufacture of the bahos when not otherwise engaged upon the sand painting. Polihungwa then cut a facet on two of the green black-pointed sticks, and taking up one with a facet and one without he fastened the two together, side by side, by means of several wrappings of a cotton string, about two-thirds of the way down on the length of the sticks toward the black point. Just under these wrappings which bound the two sticks together he placed the corn-husk packet, so that it was securely fastened to the two sticks, with its pointed end projecting upwards. To the other side of the two sticks he fastened an eagle breath feather, a turkey feather and a sprig of *kuña* and *maŏvi* Over the sharp point of the corn-husk packet he fastened a nakwakwosi consisting of a three-inch cotton string, to the end of which was attached an eagle breath feather and a chat feather. Of these green or *sakwa* bahos he made four. He then took up the four black sticks, one after the other, and fastened to the upper or square end, by means of several wrappings of a cotton string, a turkey feather and a sprig of *kuña*, together with the small corn-husk packet, the upper and pointed end of which extended beyond the end of the stick. Around this corn-husk packet and to the middle, after the manner previously described, he fastened an eagle nakwakwosi. Of these black bahos or *chochopiata* he made four. He next made eight nakwakwosis which he stained red, and six which remained white. Next he made four of the so-called four-direction bahos, each five inches in length, and to each of which he attached two nakwakwosis. These bahos consisted of a single corticated cottonwood branch about four inches in length, to the upper end of which, at an interval of about an inch, were fastened two nakwakwosis. The shafts were painted green. These bahos were the same as were made on the preceding morning, another set being made on the following day and again on the day following that. These are the bahos which were taken into the fields by the priests, the first one leaving the kiva going to the north, the second to the west, the third to the south and the fourth to the east. These bahos having been finished, Polihungwa left the kiva and soon returned with a bundle of twenty or thirty slender cottonwood boughs about three feet in length. He sat down on the east side of the platform and began decorticating the boughs. While he was engaged in this

operation Namurztiwa left the kiva for a moment, and on his r put on his shirt and waited at the side of Polihungwa. The l took a small bag from a niche in the kiva wall and going over t center of the floor filled the bag about half full with meal fro tray, and then he took up a double green baho, one *pŭhtavi* a vessel similar to the *mongwikurus* but somewhat larger. Polihu then addressed Namurztiwa and handed him the meal, the bahos He answered "*Owe*" (Yes) and left the kiva.

He was followed as he went along the trail to the west of ongnovi, where, at the foot of the mesa, he came to the shri Kohkangwuhti (the Spider Woman). Here he took the nakwak and some meal in his hand, and, holding them close to his uttered the following short prayer: "You! have pity on us. away the storms. Send us rain. Keep sickness from us. M be strong. May we be happy." He then deposited the nakwak consisting of an eagle and a chat feather, sprinkled it with meal times, and then deposited his baho. He now filled the *mongw* and returned to the kiva.

In the meantime Polihungwa had resumed decorticating the c wood boughs. Ceasing in his work for a moment, he addresse three boys, who now went out entirely naked, carrying with them their arms their old loin cloths. Soon one of the boys ret empty handed, while the two others brought in, wrapped in thei cloths, a kind of yellowish, granulated, shally clay. They were by the chief to put it down on the platform in a pile to the of the ladder. One of the boys then went out after water, the other began to reduce the clay by pounding and kneading it a stone hammer. The other boy now returned with the water, w was added a little at a time to the clay, and both began to knea work over the mass. Having kneaded the clay sufficiently, the boys left the kiva. It was now about a quarter of three o'clock the other priests, as has been described, were still at work on the mosaic. Polihungwa here left the kiva, taking with him fourte the decorticated boughs, which he deposited on the kiva hatch presumably, that they might be dried out by the rays of the after sun, and soon returned with a fresh bag of native tobacco, from w he filled a pipe, and lighting it with a coal which one of the boys brought in, he sat down to the northeast of the fireplace and sm for some minutes in silence. Having finished his smoke, he br into the kiva the decorticated shafts which had been drying o outside, and, after carefully straightening each one of them o working them back and forth through his two hands, he carefull

them in a bundle by wrapping a string around them spirally from end to end and hung them up on a peg on the wall.

Sikangpu now took a small red medicine bowl which he half filled with water from a jar brought in by Sikanakpu, and, taking the medicine bowl with him and sitting down near the fireplace, he filled a pipe with native tobacco, lighted it with a coal, began stirring the water in the bowl with an aspergil (*makwanpi*), and smoked into the bowl with his mouth close to the water. After smoking into the bowl for some time he laid aside the pipe and spat into the bowl. Again he stirred the water with the aspergil, which he then laid across the mouth of the jar. He now resumed smoking, blowing puffs of smoke in the direction of the mosaic. He did this four times, remaining in his sitting posture on the west side of the mosaic and at the southwest corner.

Polihungwa now began fashioning with his hands from the clay which the boys had kneaded small conical pedestals about an inch and a half in diameter at the base and about two inches in height. Of these he made twenty-one. Sikanakpu, still maintaining his sitting posture at the soutwest corner of the kiva, now took up the aspergil and asperged four times toward the mosaic and then deposited the bowl at the southwest corner of the sand picture. This was the beginning of the erection of the altar, which was now rapidly pushed forward. Namurztiwa had long since returned, bringing with him a *mongwikuru* containing water and an armful of cottonwood boughs still retaining their twigs and leaves. These he had placed to the east of the sand picture in the northeast corner of the kiva. Sikanakpu now selected from the bunch a single stem about sixteen inches in length and with it made a wreath which he placed under the medicine bowl. The medicine bowl itself, it may be here remarked, was dull reddish in color without visible decoration, about six inches in diameter and was not provided with a handle. On inquiring of the priest if this was the original bowl for this ceremony, the reply was that the flat, squarish bowl with a rain cloud terrace on each side, which is the usual medicine bowl of Hopi ceremonies, had probably long ago been broken and replaced by this more simple bowl. At any rate, this was the only medicine bowl which he, the chief priest, had ever known for this ceremony. Polihungwa now began to place in the small clay pedestals which he had just finished making the uprights (*ngölöshoyas*, crooks), which he now deposited on two sides of the sand picture. After having placed them in position on the outer white earth border of the mosaic and divided in two single rows with twelve on the east side and eleven on the west side of the sand

picture, it was manifest that the first two of the row (*i. e.*, those toward the south) bore a superficial resemblance to a reed arrow, and, in fact, they were spoken of as arrows and as *kalehtakas*, warriors or watchers, by the priests. They were undecorated and about seven inches from the top, as they were placed in the upright position, there was a short piece of cotton string, at the end of which was a trace of two turkey feathers. These red arrows were twenty-one inches in length. Of the remaining uprights, eight were long *chochopiata*, black in color and about fifteen inches high. These *chochopiata* did not differ materially from the ordinary black baho which has already been described. Near the upper end was the corn husk packet, an eagle and a turkey feather and an eagle feather nakwakwosi, together with a remnant of a sprig of *kuña*. The remaining uprights, fifteen in number, were or had been crooks, although from all of them the bent portion had been broken and at first sight they were merely time-stained, straight shafts. These varied from twenty-one to twenty-three inches in length, each one having a red-stained nakwakwosi just below the bend of the crook. All of these crooks were painted black. The attention of the priest being called to the fact that none of the so-called crooks terminated in a bend, he explained that it was on account of the great age and that they had suffered from repeated handling. Concerning the meaning of the uprights, it was explained by Polihungwa that collectively they represented men of the Fraternity, that the crooks represented old men bent with age, and that the crook also was a symbol of life, and that the reeds or arrows were the *kalehtakas* or warriors here serving as watchers; hence their position, one each at the head of the line. Worthy of note might also be the fact—undoubtedly a coincidence—that the total number of uprights exactly equaled the number of Antelope men participating in this ceremony, twenty-one.

It was now nearly six o'clock. The men gradually began to desert the kiva for various purposes, first Sikangpu, who took with him the four eagle feathers which had been used earlier in the day in laying off the symbols of the sand field, and which had been wrapped together with the string by Polihungwa. These he returned to his house. He at once returned to the kiva and began sweeping the floor carefully and otherwise putting it in a neat and tidy condition, the boys carrying out the refuse. Two of the boys, Lataya and Nuwawa, entered the kiva, each bringing a large bunch of reeds (*pahkavi*) about six feet in length and deposited them near the wall on the east side of the kiva. These they had obtained about three miles north of the village.

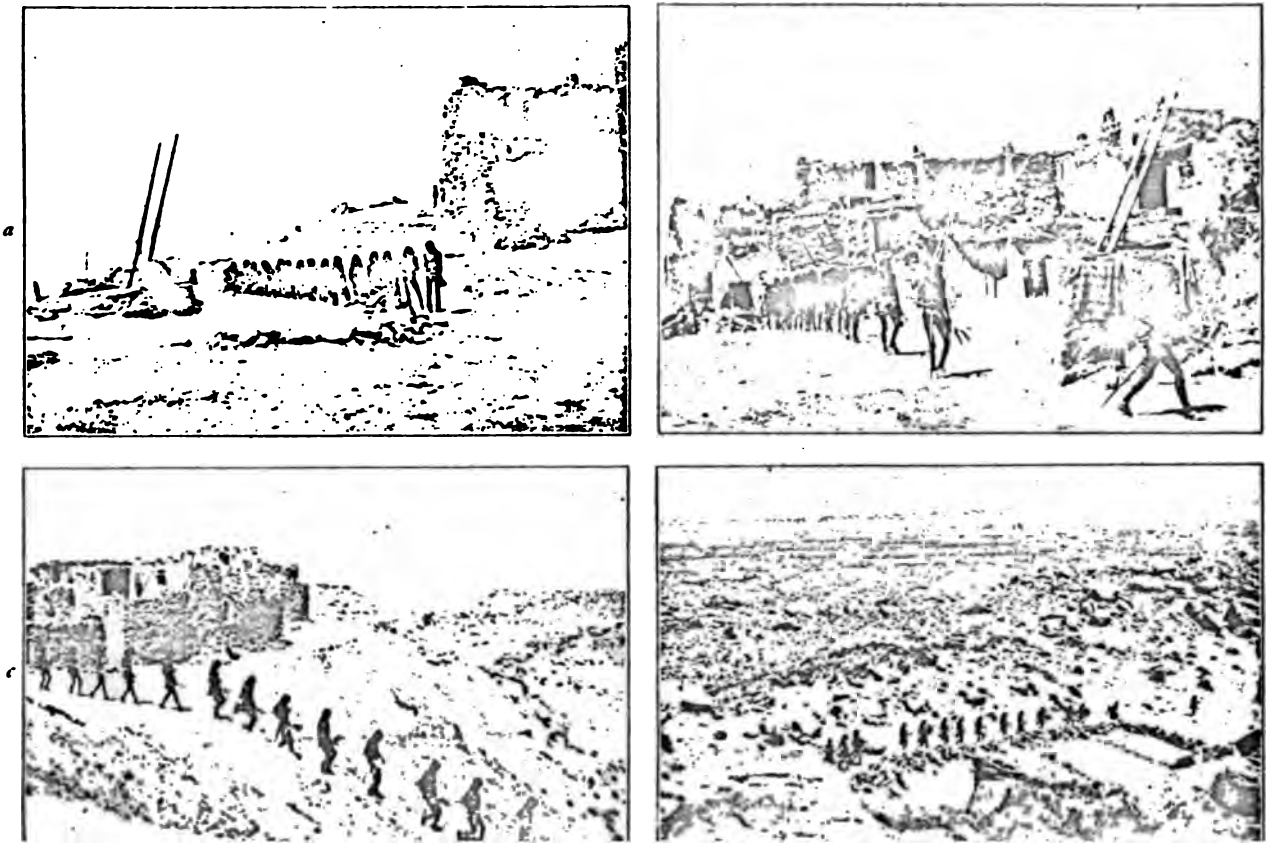
As has been stated, the snake hunt of this day was to the east (see Pl. XCIII), this being the fourth ceremonial hunt. Immediately on descending the trail on the east of the village the Snake priests, twenty in number, divided into three parties, one of which went to the Pisaphelve Spring (see Pl. XCIV). Here they stood in a circle around the spring until Nakwayeshwa, who had come a little later, descended to the edge of the water, deposited a nakwakwosi, sprinkled cornmeal on the water and flipped the water in the four directions. Then he joined his companions, who now descended to the edge of the water and repeated the same performance. Most of them also drank from the spring. Then they scattered out in various directions toward the east, beginning to hunt. Another group went to the Hontūpovi Spring a few hundred yards to the west of the first spring and enacted exactly the same performance. Still another group led by Lomanakshu now arrived at the Pisaphelve Spring, where they also went through the observance just noted. All these parties then scattered out and the hunt began.

At five minutes after seven the Snake priests returned from the last day's ceremonial hunt. Depositing their digging sticks and rabbit sticks on the kiva hatchway, they entered the kiva carrying with them two rabbits and several bags, which evidently contained snakes. The bags were placed as usual to the east of the snake paraphernalia, whereupon they all except the boys sat down in a semicircle about the hearth and began smoking. The chief filled a pipe with native tobacco and the others made cigarettes with corn husks or American paper. After smoking for some minutes and exchanging occasional terms of relationship, they retired and lounged about in different parts of the kiva, waiting for one or two of their number who were late. They now came in bearing a sack which, judging from its bulging sides, was well filled. This was placed by the side of the other sacks, whereupon the bearer filled his mouth with water from a can standing in the corner of the kiva, and, as the others had done who had handled snakes that day, went on the outside of the kiva, and, filling his hands with water from his mouth, washed his hands and face. There now occurred a long argument concerning a question which as yet had not been decided in our favor, viz., whether we were to see the transfer of the snakes from the bags to the receptacles or not. During this conversation between Lomanakshu and the leading priests and ourselves, the following speech was made by old blind Homiwushyoma, which, on account of its interest, merits being reproduced as nearly verbatim as possible:

Uma kush ka achatotani. Anchaa uma yang itamui yungya.

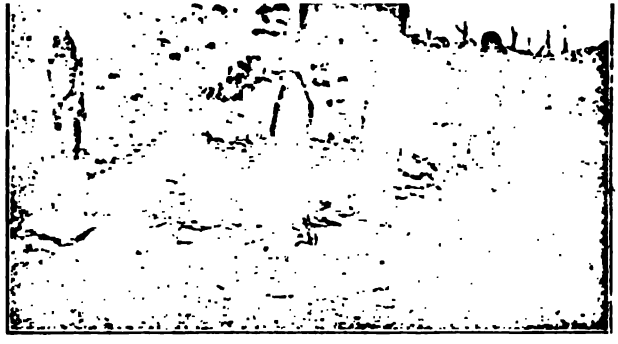
PL. XCIII. FOURTH DAY'S CEREMONIAL SNAKE HUNT.

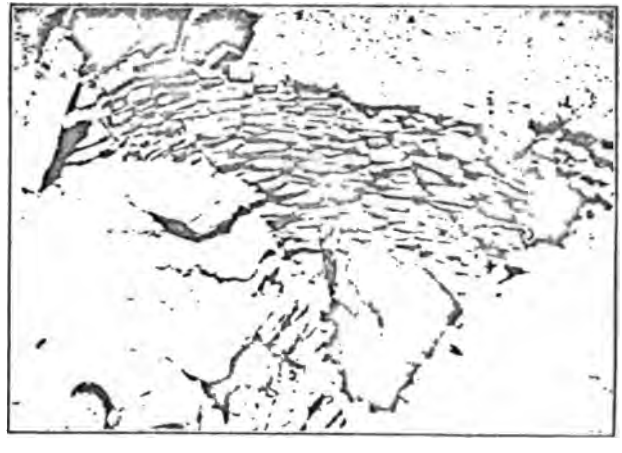
a. Snake priests on emerging from the kiva.
b. Snake priests passing through the village.
c. Snake priests descending from Mishongnovi by the east trail.
d. Snake priests nearing Bisahpelve spring.


a
b
c
d

PL. XCIV. FOURTH DAY'S CEREMONIAL HUNT.

Snake priests depositing bahos in shrines.



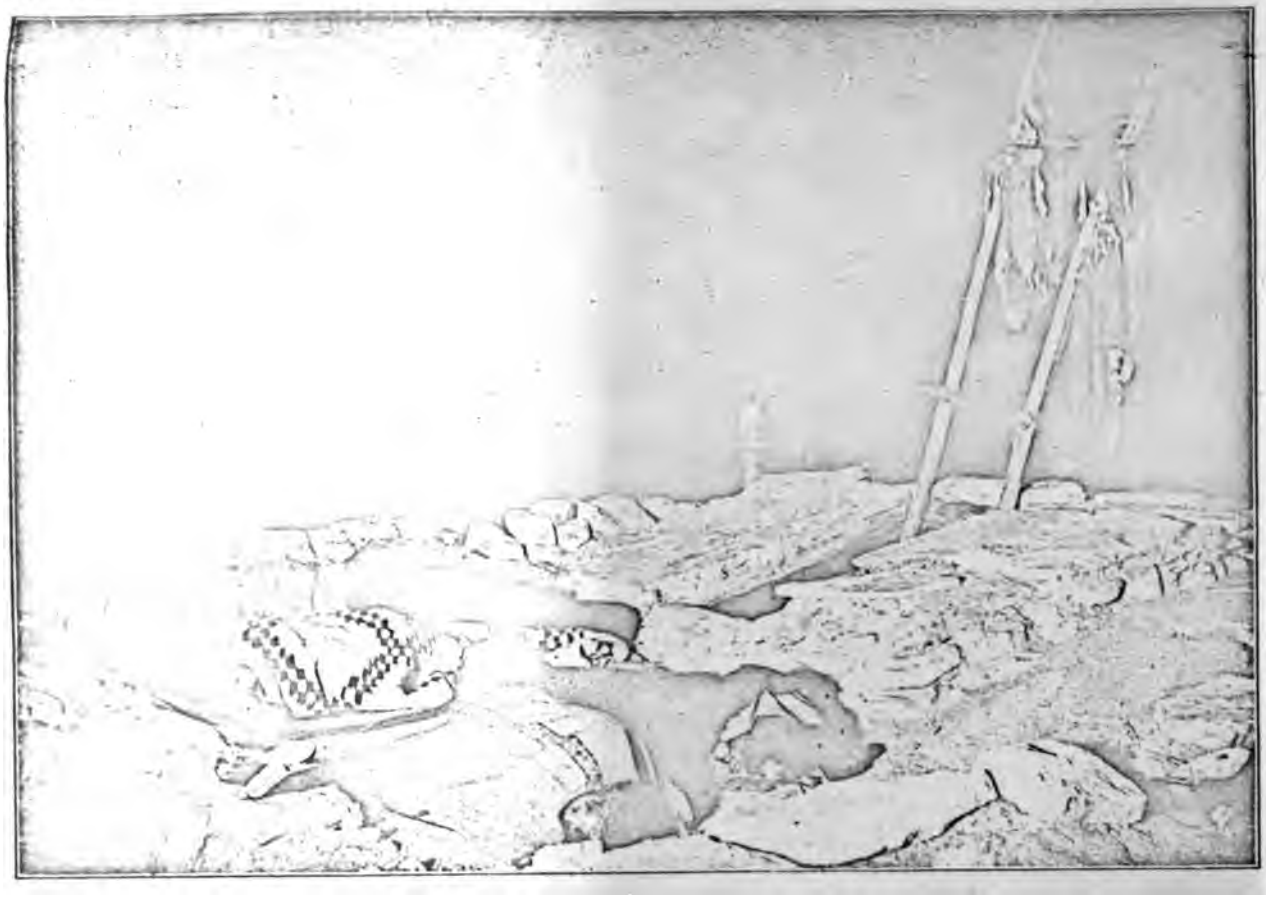


FOURTH DAY'S CEREMONIAL HUNT.

PL. XCV. INTERIOR OF ANTELOPE KIVA.

The completed Antelope altar with *tiponis*, medicine bowl, *mongwikurus*, etc., in proper position.

Polihungwa, the Antelope priest, is engaged in the manufacture of bahos.



PL. XCVI. SNAKE PRIESTS ASLEEP ON ROOF OF SNA

Snake priests asleep on the roof of the Snake kiva (a f
the open air at three o'clock in the morning).

Itam anchaa yep, shúpyakakango lulomat itáhkatci tūtūkaowani. Anchaa, yokwaqōō yan itahnatwanya angyoñwaqōō. Put hak angnihtee, angpocwaqōō, puu itáhtim angnōnōshani. Owi itam yep shuan kaátchatotani; pai ita yep itahkatci tūtūkaowani, ikwáchimui. Owi anchaa uma yep ima tcūata, itanaya, pai anchaa nalt aoyurika. Pai akpānani Washington uma it totobenit tawiqōō. Anchaa ánqaqō itamui lamakatcit towat tonatyaotani.

A free rendering of which is as follows: "Now, you must not tell a falsehood. All right, you have come in here with us. We here unitedly (of one mind) are holding on to our good manner of living. Yes, if it rains our crops will sprout, will grow and yield plenty, and our children will then eat. Yes, we also likewise do not tell falsehoods here. Our friends, we have (hold on to) our life (the term 'life,' *katci*, is here taken in the comprehensive sense of manner of living, pertaining to all phases of life). Now, yes (all right), you alone are beholding here these snakes, our fathers. Yes, write to Washington to keep this writing. And also let it be his purpose that a good life may be unto us."

It was finally decided that the snakes would not be transferred this night owing to the somewhat crowded condition of the jars, but that it would be done the first thing in the morning, and that from now on we were to see the transfers, and it may be stated here that, although up to this time we had had free access to the kivas at all times, yet from now on we were not only to be given permission to remain during the transfer, but we were made to feel that we were welcome guests.

It was now nearly ten o'clock. Several of the Snake priests hurried out after food, for they had not yet eaten their supper. After they had eaten their evening meal they again indulged for a few moments in fraternal smoking, and, as usual, slept in or on (see Pl. XCVI) the kiva, during the night.

After the crooks had been erected, first the row on the west side and then the row on the east side, the chief priest took up one of the *tiponis*, both of which had been lying on the floor of the kiva near the banquette, and placed it at the northwest corner of the mosaic, its base being slightly embedded in the outer white field. The second *tiponi* was placed in a corresponding position on the northeast corner of the mosaic. As both *tiponis* were practically alike, the description of one will suffice. Its base was about ten inches in length by about three in diameter, and cylindrical in shape. It was wrapped with many coils of one-half-inch-wide buckskin stained red. On the bottom of the base were two black lines, inter-

secting at right angles, extending the entire width of the surface. From the upper extremity of the base projected many very long eagle tail feathers, arranged in a circle, and from the tip of each feather there hung an eagle breath feather (nakwakwosi) stained red. Within the circle of eagle tail feathers and entirely concealed by them was a handsome and finely polished jasper celt, yellow in color, and about ten inches in length. The entire *tiponi* measured twenty-seven inches in length from its base to the tip of the circle of feathers. He then took up the *mongwikurus* and placed them on the south white field at the base of the mosaic, first sprinkling the field with meal, beginning on the west side. This side of the mosaic was now entirely occupied by the medicine bowl with the *makwanpi* or aspergil resting in a cottonwood wreath on the southwest corner, with the fourth *mongwikuru* on the southeast corner and the other three *mongwikurus* placed at regular intervals between these two objects. (See Pl. XCV.) Sikanakpu now took up with the thumb and forefinger of his right hand a very small portion of meal from the sacred meal tray and sprinkled it here and there over the entire mosaic. He then took up another pinch of meal and breathing a prayer on it, sprinkled the *tiponis*, standing on the center of the north side. He then removed all objects from the north banquette, which he gently swept with a short hand-broom. He then took up the jar (*hatni*) which Polihungwa had brought into the kiva on that afternoon along with the medicine bowl and which up till now had been standing on the floor of the kiva in the northeast corner. He then placed the jar on the center of the banquette immediately behind the second or reserved *natsi*, which he now placed lengthwise on the north white field of the mosaic and midway between the two *tiponis*. Turning now to the eastern side of the kiva, he took up two bunches of reeds about eight feet in height and two bunches of cottonwood boughs about three feet in height. Of these he placed one bunch of the reeds and one of the boughs so that it rested on the floor of the kiva and reclined against the banquette and the north wall of the kiva just behind and a little to the left of the *tiponi* in the northwest corner of the mosaic. The other two bunches of reeds and cottonwood boughs he sat up against the banquette and the wall of the kiva in a corresponding position east of the northeast *tiponi*. The tray containing the sacred meal and one nakwakwosi was now moved up closer to the mosaic and had a position just behind and about a foot from the second *mongwikuru*. The other bahos had been placed in an Oraibi tray and were placed by the side of the first tray and just behind the medicine tray. The erection of the altar and the accompany-

ing ceremonial objects was now complete. The relative position of all the objects to one another and to the mosaic may be seen by reference to Pl. XCV, which shows the plan of the kiva at this time. It was now nearly eleven o'clock. Some of the young priests went out after food, which was silently partaken of by the priests on the platform, where they rested or slept in preparation for the very interesting ceremonial which was to take place within a few hours upon the following morning.

SIXTH DAY (SHUSHKAHIMU, ONCE NOT ANYTHING), AUGUST 18.

After having rested for less than four hours the priests began preparation for the early morning ceremony. Polihungwa, at about twenty minutes of four in the morning, left the kiva and soon returned with a young maiden (*mana*) about fourteen years of age, named Kashnimka, a member of the Bear clan, who was soon to enact the part of the Antelope Maid in the coming dramatization. No special reason was learned why she assumed this position in the dramatization ceremony.

Shortly after her arrival with Polihungwa, Lomanakshu, carrying a snake bag and a whip, came in accompanied by Choshnimtiwa, a young Snake priest about fifteen years of age and a member of the Eagle clan, who was in the coming dramatization to enact the part of the Snake youth. Polihungwa now began to decorate the body of the *mana*, who sat down on the platform to the east of the ladder, Polihungwa standing in front of her. Choshnimtiwa sat down on the platform on the west side of the ladder, Lomanakshu working in front of him. Polihungwa first removed the blanket from the *mana*, and from a bowl containing thin white-earth liquid paint he first painted a broad band around each wrist extending down as far as the knuckles. He then painted a broad white band around her ankles carrying the color down on the foot as far as the beginning of the toes. Over her ankles he now placed a pair of katcina ankle bands, which he tied in front. He then asked her to stand up, when he removed her regulation blue blanket, and over her regular blue dress he put on the large ceremonial robe *to-i-hi*, fastening it over the left shoulder. He then drew the edges of one side of it, squaring it in front of her and fastened it in position with a cotton string which he tied behind her. A large white knotted or bridal belt (*wokwokwāwa*) was passed around her body once and tied on the left side just under her arms, with the knotted strands hanging down on that side of her body. Many strands of shell and turquoise beads were then placed over her neck and a

blue yarn bandoleer was tied on each arm partly hiding the upper white paint band. He next took a bowl containing a liquid black paint and with it colored the chin black from the mouth to the lower border of the ears, carrying the paint downward only to the curve of the jaw. He then took a piece of yucca leaf and daubed it in the liquid paint and passed it around over the lower tip of the upper lip from the lower border of one ear to the other, thus restricting and making more prominent the blackened lower part of the face. He next loosened her hair whorls, as ordinarily worn by the *manas*, and tied her hair loosely behind at her neck with a string. To the front locks he tied a nakwakwosi. She was now ready for the ceremony, sitting down to await the completion of the costuming of Choshnimtiwa.

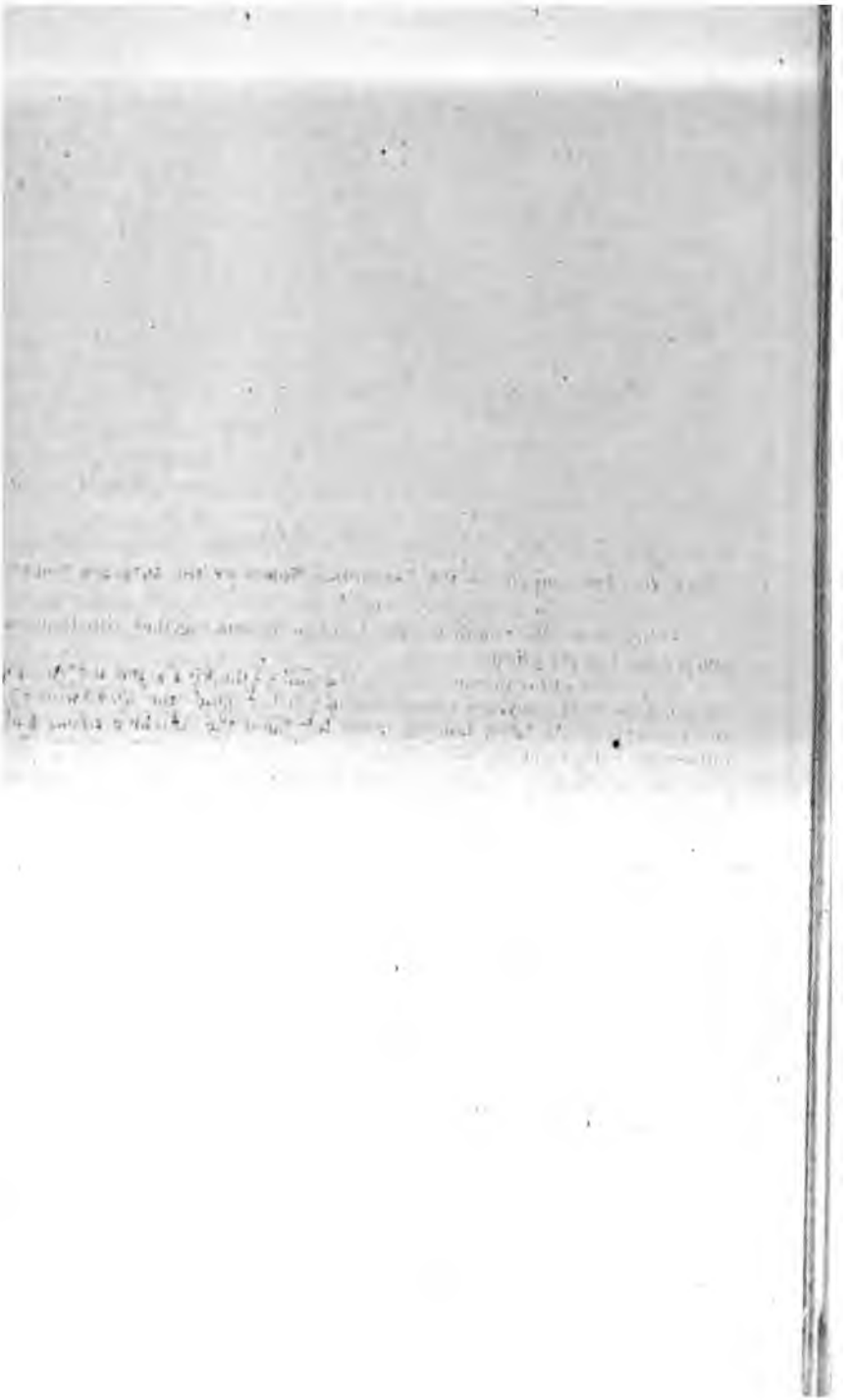
Lomanakshu also had a bowl with white liquid paint (kaolin), and with it he painted Choshnimtiwa's arm, from the elbow to the wrist, a solid band of white. He also painted each breast from the corner of the breast-bone to the summit of the shoulder, and from there down to near the base of the breast-bone, thus forming a sort of triangle on each breast, the lower corners of which were continued by two white lines down to the level of the nipples. The shoulder corner of the triangle was also extended down on the arm nearly to the elbow by means of two parallel white lines at a distance of about an inch. He next painted the face black from the tip of the upper lip back to the lower border of the ears down to the beginning of the neck, which he outlined and vivified by using a yucca leaf, as did Polihungwa. About the knees he drew two bands around the legs and painted the lower leg also white from about the middle to the toes of the feet. In his hair he fastened a nakwakwosi and a bunch of eagle breath feathers, and around his neck he placed many strands of beads. About the waist was passed an ordinary katcina kilt which was fastened on the right side, and over the upper border of this was placed the regular katcina sash, which was tied in a single knot on the right side, the fringed ends hanging down nearly to the ground. To the right wrist he fastened a strand of blue yarn. Lomanakshu now took from the bag which he had brought in with him when he entered the kiva with Choshnimtiwa, and which he had deposited near the *tiponi*, a snake about two feet long which he handed to Choshnimtiwa and led him to the back of the kiva, where he also handed him the northwest corner *tiponi*. With the snake held by its middle in his right hand, which dropped by his side, and with the *tiponi* held by its base in his left hand, which was drawn up in front of his body, and with the long feathers of the *tiponi* extending up to his shoulders, Choshnimtiwa took his place at the back of and a little to

THE UNIVERSITY OF CHICAGO LIBRARIES

PL. XCVII. THE SINGING OF THE TRADITIONAL SONGS BY THE ANTELOPE PRIESTS.

Sitting around the mosaic are the Antelope priests together with Lománakshu, the chief Snake priest.

At the back of the mosaic and near the wall of the kiva stand the Antelope maid and the Snake boy, the former holding in her hands the *katsi*, with vines and cornstalks; the latter holding in his left hand the Antelope *tiponi* and a rattlesnake in his right.



the west of the middle of the mosaic, standing against the banquette. In the meantime Polihungwa had led the *mána* to the rear of the kiva by the east side, where he handed her the *hútni* containing corn stalks, beans, melon vines, etc., which she clasped in front of her with both hands, and took a place by the side of and to the east of Choshnimtiwa. The eight Antelope priests present, together with Lomanakshu, Chief Snake priest, now assumed a sitting posture on the lower side of the sand mosaic in the form of a semicircle, the priests at each end facing each other across the mosaic. In addition, old blind Qōmahoiniwa took up a position on the main floor of the kiva behind the fireplace, near the ladder, on the west side. The relative position of the priests, together with the position of the Snake youth and Antelope maid, may be seen in Pl. XCVII). For a few moments there was no sound heard in the kiva, when, without warning, Polihungwa began in a low voice and in a rapid manner a prayer, a free rendering of which is somewhat as follows:

Pai ita hahlaiťkahťkango, shūkaoťkahťkango yep pawasionayani. Pai ima nananiiwok oomawhtui itamui okwatotvee, yang tūchkwawakae itanatwanya ang balaiya angnankwushani. Puu itch uyi angpócfivaqōō, itahtim angnōnōshani, puu ōōyagae itam tuwat angnónowani; puu itam angōōyyaqōe. Puu pam pánťkango angnatūkvcinani, puu itam put ang chowalayani; puu itahki aooyani. Put ita ahpi angnonowaťkahťkang ahpi yeshni. Owi ita hahlaiťkahťkango, ōokaoťkahťkango passíonayani.

[Now we joyfully and encouraged are going to perform a ceremony here. May these clouds from the four world quarters have pity on us! May the rain-water meander through our fields and our crops! And then the corn, quickly having seeds, our children will eat; and they being satisfied we shall also eat and be satisfied. (This refers, it seems, to the eating of the corn ears, and especially roasting ears, in the fields, to which time the people generally anxiously look forward.) And then after that it shall mature and we shall gather it in and put it up in our houses, and after that we shall eat and live on it. Therefore we are happy, and being strong shall perform this ceremony.]

At its conclusion all answered "*Anchaa!*" Sikanakpu now rises at the southeast corner of the mosaic and taking meal from the tray sprinkles slightly over the mosaic. Each priest then takes up some object in his right hand with which to beat time to the singing; Lomanakshu used the snake whip which he had brought with him, Polihungwa and one or two others an eagle feather, while the remaining priests had each one of the uprights which had been removed from

the clay pedestals for this purpose. They were now ready to begin the first of the eight traditional songs, sung on this and the following three mornings, and which, taken collectively, form certainly the most beautiful incident in the entire Snake and Antelope ceremonies. Throughout these four early morning presentations there was an utter absence of the spectacular. There was always present a deep and earnest feeling which rendered the exercises extremely impressive. Such a picture as this, representing as it does the dramatization of an event in a myth, with the boy and girl dressed in picturesque garments in the background, with the beautifully colored mosaic, with its accompanying crooks and other objects of the altar surrounded by nearly naked men in a sitting posture with their black, glossy hair falling loosely over their sinewy backs, with old blind Qömahoniwa sitting alone by the hearth, keeping time by beating an eagle feather and slowly swaying his body and entering into the ceremony to the best of his ability, joining in the song now and then, all uttering their fervent "*Anchaa*," the deep gloom of the kiva, heightened by much smoke from the tobacco, and later intensified by the first white light of the east seen faintly overhead through the narrow kiva hatchway, all combined to make a picture never to be forgotten. It was about 4.45 A. M. when the singing commenced.

First Song. This is a low and somewhat monotonous chant not without beauty. As the song increases in volume, owing to the confidence of the priests, the youth and girl are seen to sway gradually backwards and forwards, keeping time to the song with a motion of their bodies. During the singing all had a crook or stick to beat time with except the man on the extreme west side, who beat time with the extra *natsi*.

Second Song. The Snake youth and Antelope *mana* are now asked by Polihungwa to keep better time with the singing, to sway their bodies and move the objects in their hands in unison with the time. Sikangpu then arose and going to the platform put on his shirt and left the kiva; in a moment he returned, bringing with him a cotton bag from which he took a large pipe or cloud blower (*omaetapi*) which he put down behind the Antelope chief, who was sitting just to the east of Polihungwa. He then removed his shirt and resumed his position in the circle.

Third Song. During the singing of this song Naphoiniwa dropped out of his place around the mosaic and taking a seat near the fireplace lighted a pipe and smoked a few minutes and then returned to his place in the circle. Shokhungwa then retired to the side of the hearth and smoked a moment or so. In the meantime Naphoiniwa lighted a fire

on the hearth, the sticks for which had been prepared before the singing began.

Fourth Song. Polihungwa now left the circle and turning around faced the fire, where he lighted the larger cloud blower. After the pipe had been well lighted he passed in a sinistral circuit to the rear of the sand mosaic, where he stooped down over the falling rain symbols and placing the large end of the pipe in his mouth forced great clouds of smoke from the smaller end upon the symbols. He then squatted down on the west side of the picture, then on the south, and then on the east, forcing smoke upon the colored cloud symbols and then also into the medicine bowl. By a curious coincidence, rain clouds had been gathering in various directions overhead, and while they were singing this song which related to the four colored clouds, and asking them to bring rain, the patter of rain was distinctly heard outside on the kiva hatchway.

Polihungwa, having finished the ceremonial circuit and returning to the fireplace, removed the ashes from the pipe upon a corn husk and restored the pipe to the cotton bag and resumed his place in the circle. Remaining seated for a moment, he arose, and, taking up a tray, sprinkled corn pollen (*talassi*) upon the heads of the Snake youth and the Antelope *mana*. He now sprinkled pollen into the medicine bowl and into each of the four *mongwikurus*, then on the north, upon each cloud symbol and each lightning symbol on the sand mosaic, and then up the hatchway, returning to his accustomed position. Naphoiniwa again returned to the hearth and rekindled the fire, lighted a pipe with a burning brand and smoked. Lomanakshu now left his place, taking up a handful of yellow pollen, and passing around to the rear of the kiva by a sinistral circuit, he sprinkled first on the heads of the Snake youth and the Antelope *mana*, then into the medicine bowl and into each of the *mongwikurus* and then upward toward the kiva hatchway.

Fifth Song. Rather slow. Shakhungwa, who had commenced smoking at the fireplace shortly before the previous song was ended, continued to smoke during this song. The old blind man joined heartily in this song.

Sixth Song. The priest now retired from the circle and lighted an ordinary pipe filled with native tobacco, blew the smoke on the sand mosaic and four puffs into the medicine bowl and one puff each into each of the *mongwikurus*. Naphoiniwa now retired to the side of the hearth, where he lighted a pipe and blew four puffs of smoke into the medicine bowl and then handed the pipe to Lomanakshu, who also smoked a few puffs on the medicine bowl and handed the

pipe to the Antelope priest, who, simply turning around in his seat, having already resumed his position in the circle, cleaned the ashes from the pipe. Sikangpu now took a seat at the fireplace and lighted a pipe and then handed it to Napholniwa, who finished the pipe, laid it down and resumed his position.

Seventh Song. Sikanakpu now took up the aspergil from the medicine bowl and asperged over the sand mosaic. Shakhungwa then got up, took his clothes under his arm and left the kiva.

The Antelope priest now left his position and going to the Antelope *mana* took from her the *batni*, which he restored to its position on the banquette, while Lomanakshu took from the Snake youth the *tiponi* and replaced it in its accustomed place at the corner of the sand mosaic, and then relieved the youth of the snake and placed it in the sack. All sprinkled sacred meal on the sand mosaic.

Both the Snake and Antelope priests with their charges then retired to the forward end of the kiva near the ladder, where they began removing the ceremonial clothing and the marks of the paint from the youth and *mana* respectively. Sikangpu passed to the Snake priest moistened sand, with which he removed the paint from his legs and arms.

Eighth Song. (Most of the men standing.) During this song reference is made to each of the four colored cloud symbols of the mosaic, while the priests in the circle cast pinches of sand on each cloud as it is mentioned. At the conclusion of the song all say "*Anchaa.*" All sprinkled meal on the mosaic again and some commenced to smoke around the fireplace. Polihungwa, Lomanakshu, the asperger and one other man each uttered a prayer. The Snake youth now threw over his shoulder his blanket and took up a position on the west side of the kiva. After the ceremonial paraphernalia had been removed from the *mana* a gourd was handed to her from which she filled her mouth with water, which she then emptied into her hands and washed her face. The *mana* now took a pinch of meal from the medicine tray, sprinkled a little on the mosaic and then, stooping down over the fireplace, she took a pinch of ashes, and, making a circular motion, ended by casting a pinch of it up the kiva ladder. The nakwakwosi, which had been removed from her hair while she was disrobing, was then replaced and she left the kiva for her home. The Snake youth also left the kiva, returning to the Snake kiva.

In the meantime the priests had gathered informally about the hearth and were engaged in chatting and in fraternal smoking, exchanging terms of relationship. The Antelope priest now began

the preparation of certain bahos, which were to be used during the day, taking down the bundle of decorticated sticks, which he had suspended from a peg in the wall. Placing some meal in a bag, he took one of the nakwakwosis and one of the bahos, which consisted of a single stick, to which, near the upper end, were attached two nakwakwosis, into a bag and prayed over them and gave them to Lomawungyai, who deposited them east of Mishongnovi near the Walpi trail near some bush; this is generally done when the offerings are not deposited in a special shrine. In this case the man was going to look after his crop and the chief priest sent an offering along, which is often done. The Antelope priest again uttered a prayer and took up four nakwakwosis and four single green bahos with two nakwakwosis attached, one of each of which he gave to each of four priests, two of whom now enter the kiva, whereupon they left the kiva, one of them going to the north, one to the west, one to the south, and one to the east, where each deposited his offerings in one of the four world quarters. These offerings to the four world quarters should all be borne by Antelope priests, but owing to the fact that on this morning it was not convenient, the places of two of them were taken by Snake priests. Anyone may be sent and the offerings are deposited anywhere just so that the directions from the villages are observed. Usually, however, they are deposited near some bush or bunch of grass or herbs.

During this act on the part of the chief priest the assistant Antelope priest had continued the making of the bahos, working on two sets of four each of some prayer offerings which were to serve for a similar ceremony on the morrow. Lomanakshu now took up his bag containing the snake and his snake whip and returned to the Snake kiva. It was then half-past seven o'clock.

Although the ceremony was concluded, we remained in the Antelope kiva for a few minutes longer. The priests were working or sitting about the fire and smoking and talking over the events of the early morning. It was readily apparent that all labored under great emotion, and as they discussed the varying themes of the morning ceremony, and especially as they dwelt upon the fact that their prayers for rain had apparently been answered in such an auspicious manner, two of the older priests gave way to violent sobbing, in which the element of joy no doubt predominated.

On entering the Snake kiva, it now being ten minutes of eight, we found a number of priests engaged in fraternal smoking about the hearth. Luke and Choshnimtiwa now left the kiva and returned in a few minutes, Luke bearing a large earthenware bowl about a foot

and a half in diameter, while Choshnimtiwa carried a large earthenware water bottle similar to the one already described. Both of these vessels had been punctured near the center, and the two priests now fitted to these apertures corn-cob stoppers. In the meantime two of the small boys had extended the sand field where now Luke inverted his bowl on the sand field in front of the wooden box, while Choshnimtiwa placed the water bowl in front of another similar snake receptacle. The other priests continuing smoking in the circle as before and apparently taking no notice of what was going on, Luke now stepped around behind the snake box, passing as he did so in a sinistral circuit behind the snake whips, and began feeling over the snake bags which had been there deposited on their return from the hunt on the preceding day. Choshnimtiwa now removed the stopper from the big jar, while Luke, selecting one of the largest of the bags, removed a string from about the neck and laying it flat on the floor gently shook it by taking hold of it close to the corners. A fairly large-sized rattlesnake glided out from the open mouth, and Choshnimtiwa with an extremely rapid motion seized the snake about three inches behind its head and thrust it, head forward, into the hole of the jar, and so forced its entire body in, passing one hand back behind the other. He then placed his hand over the hole while Luke began examining the other bags, apparently looking for other rattlesnakes. Another one was finally located and it was transferred as has just been described, whereupon, it being discovered upon examination that there were no additional rattlesnakes, Choshnimtiwa placed the corn-cob stopper in the hole. Luke then opened two other bags in succession and from each of them a great bull-snake glided out, when Choshnimtiwa picked it up in the same manner that he had picked up the rattlesnake, and removing the stopper from the water jar, thrust them in one after the other, head first. Choshnimtiwa then took a sprig of *kuña* (Artemisia Frigida), which he found lying at the rear of the kiva, and coming to the front of the kiva, filled his mouth with water, when he ascended the ladder and facing the east spurted water in his hands and washed them.

As we were leaving for breakfast, at a quarter past eight, we noticed in descending the trail Shakhungwa at the foot of the mesa on the east side where he sat down, deposited a nakwakwosi upon which he sprinkled meal toward the village and went on to his field, as near as could be ascertained.

No ceremonies were enacted in either the Snake or Antelope kivas during the remainder of this day. Both kivas were visited, however, from time to time. In the Antelope kiva Polihungwa, Sikangpu

and Sikanakpu were engaged in carding and spinning cotton for the manufacture of various bahos and nakwakwosis.

At about half-past four in the afternoon Lomanakshu began placing the Snake kiva in order, cleaning it and sweeping it. Notwithstanding the fact that the fourth and final ceremonial hunt to the fourth world quarter had ended on the previous day, yet, certain of the priests spent this day in hunting in the plains below the village, although the hunt on this day does not form a prescribed part of the ceremony and no particular quarter is selected. It seemed that five of the men had been out early in the afternoon of this day unobserved and they now returned at about five o'clock, coming up over the trail at the southeast of the village. They dropped their digging sticks and rabbit sticks as usual at the kiva hatchway, and entering deposited the bags east of the sack of snake whips. Lomanakshu at once sat down to the east of the fireplace, removed his shirt and began smoking. Luke, who seemed to have been the leader of this particular hunt, now passed his hands over the bags and located the rattlesnakes, of which there proved to be four. Opening these bags, one at a time, and laying them on the floor, he gently shook the base of the bag, whereupon the snake in each case darted out of the bag and as it started to crawl away was picked up by Choshnimtiwa and forced into the jar, as has already been described. A second rattlesnake to appear seemed greatly enraged as it escaped from the snake bag and began rattling at a furious rate, which seemed to amuse young Choshnimtiwa and two other much younger boys who watched it for a moment, apparently with delight, and then the youngest of the three, a boy not possibly over nine years old, with a deliberate motion picked the snake up with one hand and removing the corn-cob stopper from the jar, with the other thrust it into the receptacle. The fourth rattlesnake to appear came out from the jar tail first, by which it was picked up. The fifth snake proved to be a very long racer, which was placed in the water vessel, the last to be placed in position. The boys who had been assisting in the transfer of the snakes then took a sprig of *kuña*, and taking water into their mouths washed themselves as has been described. Lomanakshu continued smoking at the hearth.

In neither the Antelope nor the Snake kiva was any further ceremony enacted during the remainder of this day. As the priests came and went from both kivas they would take a place near the hearth for a few moments and smoke; while in the Antelope kiva the carding and spinning of wool was continued into the afternoon. The men, as usual, ate their evening meal in the kiva, and all were expected to

sleep in the kiva. This does not mean, however, that the men literally slept inside the kiva; for on two or three mornings on our ascending the mesa at a very early hour we found several of the younger priests stretched out at full length and wrapped in a single blanket on the roof of the kiva, sound asleep.

SEVENTH DAY (KOMOKTOTOKYA, WOOD PROVIDING), AUGUST 19.

This morning before four o'clock we ascended the mesa. At this hour not even a faint light had appeared in the east. Nor was anyone stirring in either of the two kivas, the priests in both apparently being fast asleep. This condition continued until a few minutes after four, when we heard the crowing of a cock. Immediately after, Lomanakshu ascended from the Snake kiva and going to the Antelope kiva, called down in a low voice some words. He was answered by Polihungwa, whereupon a light at once appeared in the Antelope kiva and Lomanakshu returned to the Snake kiva. A moment later Lomanakshu entered the Antelope kiva bringing his snake bag and whip, and accompanied by Choshnimtiwa. The two chief priests then began at once to paint and costume their charges, Lomanakshu beginning first to paint the youth. The order of this morning was as follows: First, both feet to the toes were painted white; then beginning above the ankles a white band was continued to above the knees; then a band one inch wide above this was painted in white; and then one above this; next the arms from the knuckles to the elbow and then from the shoulder blade over and across and down to about the middle of the breast, where two lines were continued on down to the waist; returning then to the shoulder, he continued two white lines down on the front side of the arms just above the elbow. Around the right wrist and around the left leg, just below the knee, he tied skeins of blue yarn, the ends of which hung down to the extent of several inches. Lomanakshu then fastened a regular katcina kilt and sash around the waist of Choshnimtiwa, tying the ends on the right side; while from behind was suspended a fox skin, the snout of which was thrust under the kilt and sash, its tail reaching nearly to the floor. Many strands of fine turquoise and shell beads were then placed about the neck and a bunch of white eagle breath feathers was fastened in the hair.

In the meantime Polihungwa had been preparing the maid for the ceremony. Beginning at her toes, he painted her feet white up to her knees over her ankles. He then tied a pair of katcina ankle bands to the ankles and painted her arms and face as he had done

on the previous morning and then proceeded to place upon her the ceremonial robe, etc., as has already been described. It was noticed this morning that he fastened in her hair, which hung loosely down her back, a bunch of white eagle breath feathers, and that around her right wrist he tied a skein of blue yarn. In addition a nakwakwosi was fastened to her hair, which was hanging down, on the left side of her head. Polihungwa now handed the jar with the *batni* to the *mana* and the tiponi from the northwest corner of the mosaic to the youth, to whom also Lomanakshu handed a snake which he took from the bag.

The priests now began taking their places around the mosaic, Lomanakshu, as on the previous morning, taking his place first in the circle near the center of the west side of the mosaic, with Polihungwa in the center of the south side of the mosaic. All seated, Polihungwa uttered a prayer and the asperger asperged upon the mosaic. All then took up some object in their hand for beating time, as has been described, Lomanakshu taking his snake whip and the other members taking a crook from about the altar or an eagle tail feather.

First Song. This began, as on the previous morning, in a low, deliberate chant, the priests beating time with their wands or crooks, all being seated on blankets gathered under them and with their knees drawn up to the chin, and naked except for the loin cloth and with the hair loosely hanging down the back. Old blind Qömahoiniwa, who up to this time had been asleep on the west side of the platform, now moved down off from the platform and, taking a position near the hearth, joined in a low voice in the singing.

Second Song. During this song Sikanakpu asperged from the medicine bowl upon the sand mosaic four times without leaving his place.

Third Song. Again Sikanakpu asperged the sand picture from the four directions, adding one for the above, and one for the below.

Fourth Song. Rising now, Sikanakpu asperged twice toward the mosaic and once toward the east, making from three to five passes each time.

Fifth Song. Sikanakpu continued asperging the sand picture and sat down. The time of this song differed greatly from that of the one preceding, it being much slower and somewhat of the nature of a chant to the clouds. Polihungwa, now turning partly around, removed the cloud blower from the bag, while Shakhungwa took up an ordinary pipe, filled it and began smoking.

Sixth Song. The fire having been lighted by Naphoiniwa, Polihungwa took up a live coal with his fingers and with it lighted the

cloud blower, and, getting it thoroughly lighted, went to the rear of the kiva, following a sinistral circuit, where, stooping down, he forced smoke out of the small end of the pipe on the rain symbols of the north, and, passing to the west side, forced smoke upon the green clouds of the west. Then he went to the southeast corner, then to the northeast, then to the southwest, and forced smoke upon the mosaic. He then returnd to his position, emptying the ashes from the cloud blower on a corn husk, placed the pipe in its sack and resumed his position, where he sat for a moment, then taking up a meal bag, ascended the ladder until he was able to extend his arm out over the kiva hatchway, where he breathed a prayer upon a pinch of meal and threw it toward the rising sun.

Seventh Song. Polihungwa returned to his place in the circle, when Lomanakshu arose, took the meal bag and ascended to the top of the kiva ladder, breathed upon a pinch of meal and cast it in the direction of the rising sun.

Eighth Song. Toward the end of this song Polihungwa filled a pipe, lighted it, smoked, and turning, again resumed his position in the circle, where he continued smoking, while the asperger asperged the mosaic. Polihungwa then blew smoke into the medicine bowl four times and once each into the *mongwikurus*. Polihungwa now passed the pipe to the asperger, who smoked silently for a moment and then blew a thin line of smoke across the sand mosaic, and he in turn passed the pipe to Lomanakshu, who smoked contentedly, blowing smoke over the mosaic from time to time. The asperger then asperged five times over the mosaic and once toward the east, and then toward the fireplace. Here, the singing ceased.

It was possible to observe now just what the objects were which the priests had held in their hands during the singing, as they now replaced the objects in the clay pedestals. It was seen that some of them held crooks (*ngöllöshoyas*), while others held black bahos (*chochopkiata*), while still another held one of the reed arrows.

Two or three boys now entered the kiva and a moment later a woman came in, putting down at the back of the platform a U-shaped stick used in fashioning the hair whorls of the *mana*. She then sat down on the east side of the banquette. Lomanakshu now passed the pipe back to the asperger who placed it down by the side of the fireplace and Lomanakshu took up again his snake whip. Polihungwa now took from the maid the *hatni* and from the youth the *tiponi*, replacing them in their proper positions, while the asperger sprinkled the mosaic. All then took a pinch of meal over which they intoned a prayer, and then sprinkled the mosaic, Talámössi, Kashwungwa (Parrot

clan), although standing outside of the circle, doing likewise. This performance, which was repeated several times, all singing the while, was one of the prettiest of the entire morning's performances. Polihungwa now began to disrobe the *mana*, while Lomanakshu sent one of the boys, who had recently entered, for water with which the *mana* and youth were to be washed. Polihungwa first removed the nakwakwosi from the *mana's* hair, when she sat down on the edge of the platform on the east side. The singing to the rain clouds of the four world quarters, which had continued, now ceased, Tobenyákioma saying "*Anṣhaa.*" Water having been provided Lomanakshu assisted the youth in disrobing, and removing the traces of the paint he now took water in his mouth and, in a manner already described, washed his hands and face. Polihungwa then uttered a prayer, during which time Sikangpu sprinkled *tallassi* on the mosaic, when Lomanakshu took up the prayer as Polihungwa left off, all saying at its conclusion "*Anchaa,*" whereupon some of the priests began filling pipes and taking a place in an informal circle about the hearth, the ceremonial semicircle about the hearth being broken up. The youth and girl had now removed the traces of the paint and the girl took a place by Talámŏssi, who dressed her hair in the whorls of the virgin over the hairpin. It may be noted here that on a previous morning this woman had not appeared, and as a consequence the girl was obliged to leave the kiva with her hair hanging loosely down her back. Polihungwa now began making nakwakwosis, while the others were smoking. Having finished three he stained them red and placed two of them upon a tray, tying one in the woman's hair. Spitting upon his fingers he removed the remaining traces of red paint on to the east side of the ladder. This act had been observed many times before. Lomanakshu now handed his pipe to Sikangpu, with whom he exchanged terms of relationship, whereupon Lomanakshu took his snake bag and whip and left the kiva, it being now twenty minutes after six. During this time Polihungwa and his assistant had made and deposited on different trays the following nakwakwosis or bahos: On the large tray we noticed a ball of twine, two red nakwakwosis and one eagle breath feather nakwakwosi; in another tray were three white nakwakwosis and three single green bahos, to which were attached two nakwakwosis at one end. Sikangpu now took up some meal from the meal tray and handed it to the *mana* and passed it to Lomawungyai who breathed a prayer over it, standing on the east side of the mosaic, when he sprinkled it upon the mosaic four times. The *mana* then stooped over the fireplace, took a pinch of ashes which she flirted into the air by means of a short circular

motion. She repeated this motion and the woman* went through the same operation four times, instead of two. Both of the women then took a pinch of meal from the tray and passing to the east side of the mosaic sprinkled it. Sikangpu then asperged the mosaic, while Shakventiwa took one of the bahos and one of the nakwakwosis and a pinch of meal. This he handed to one of the Snake priests who now entered and who left the kiva and, starting off on a run, went to a shrine, where he thrust the baho in the sand at one corner of the shrine, breathed a prayer on the meal, which he thereupon sprinkled upon the baho, and going about five feet to the east of the shrine deposited the nakwakwosi on the road, dropping meal upon it also. This is the first of the messengers who were to depart to the four world quarters bearing with them the baho and nakwakwosi to be deposited in a shrine. It is customary for the Antelope priests to perform this office, but on account of the scarcity in number of the Antelope priests they were assisted by the Snake men. Sikangpu now left the kiva and returning in a moment brought an object which he laid down near the fireplace and which Shakventiwa then picked up and laid across the rim of two adjoining trays.

As yesterday, so to-day, there is no ceremonial hunt, owing to the Snake priests making repairs in their paraphernalia to be used in the coming dance. Upon examining the Snake kiva from time to time during this morning the Snake priest and one or two others were found engaged in the manufacture of a pair of moccasins, others smoking around the hearth or laughing on the platform.

In the Antelope kiva Polihungwa continued his manufacture of bahos, while Shakventiwa worked on the platform with some horsehair skeins, making them ready for repairs of the bow, or *aoatnatsi*. Polihungwa now left the kiva and soon returned bringing with him two mortars for grinding paint; for this he used a short piece of yucca, the blunt end of which he placed in his mouth and chewed, whereupon the fibers became separated and it formed a fairly good brush with which he soon began to paint his baho sticks. One of the priests now left the kiva and returned with a gourd and loosely woven basket tray or sifter of yucca fiber and a bunch of cottonwood branches, together with one Middle Mesa tray. All these he deposited on the floor of the kiva on the east side.

At about half-past ten Choshnimtiwa and a small boy came in from a short hunt at the foot of the mesa. Entering the kiva they

*I understand that this woman formerly acted as Antelope maid, but now only looked after the girl, putting up her hair, etc. We have analogies for this in Oraibi. She is an ex-Antelope maid.

went at once to the corner where the snake jars were kept, and without any formality whatever Choshnimtiwa untied the bag and shook it, when the little boy picked up a rattlesnake just as it came from the bag and thrust it into the jar as on other occasions. The Chief Snake priest continued his work of the manufacture of a pair of moccasins on the platform and apparently took no heed of this transfer. At this particular time he happened to be pounding a heavy piece of rawhide upon the floor by means of a rough undressed piece of stone. The work of baho-making continued in the Antelope kiva, Shakventiwa grinding red paint on the paint mortar. Sikangpu took some water from the medicine bowl with which he moistened his black pigment. Having prepared a quantity of red paint Shakventiwa passed it over to Polihungwa. Polihungwa now took one baho stick painted entirely green except for a yellowish-brown facet, and one blunt-pointed baho stick painted yellowish brown, and with the addition of the corn-husk packet containing meal and nakwakwosis, a turkey feather and a sprig of *mövi* and *kuña*, made the first baho. Of these he made two, one to be deposited by Namurztiwa at the race the next morning, the other to be handed to the winner, and then two single blunt-pointed shafts painted black, and taking the corn-husk packet, *mövi*, *kuña*, turkey feather and a nakwakwosi, he made one, Shakventiwa and Sikangpu also each making one, all to be deposited by Namurztiwa at Chokitchmo, where the race starts the next morning. He then picked up the *chochopkiata*, painting four black bands at intervals around the white yarn which bound the accessories of the bahos in place near its upper end. The Antelope priests continued their manufacture of bahos until shortly after three o'clock, when they stopped work and, food having been brought into the kiva by some of the younger priests, they repaired to the platform and began eating. At the conclusion of the meal, Sikangpu, sitting down to the east of the fireplace on the main floor of the kiva, began cutting the cottonwood boughs into small sections about one inch in length. Having cut perhaps fifty of these and placed them in the yucca fiber sieve, which had been brought in in the forenoon and in which he now placed clay and water, stirring them up, he soon had the cylinders (*kokko*, "woods" or "sticks,") coated with clay. He then placed the tray on the southeast corner of the mosaic. Polihungwa had now completed four single green bahos with double nakwakwosi attachments, four red nakwakwosis, four black *chochopkiatas*, four red and green bahos and two small rings about two inches in diameter, to each side of which were fastened a small eagle wing feather. The baho-making was now practically completed for the day, whereupon Sikangpu care-

ılly gathered up all of the refuse of the baho-making and the rind of ıe watermelon which had been left from the feast, and in which he laced a pinch of native tobacco and a pinch of meal and took the ıtire lot of refuse and deposited it over the edge of the mesa to the ortheast of the village, where much rubbish of this sort may be ·en, including many of the sandstones which were used in sharpen- ıg the points of the sticks for the bahos.

In addition to the work on the moccasins in the Snake kiva, some f the priests spent considerable time in the afternoon repairing the ıake kilts, head dresses and other paraphernalia.

By six o'clock in the evening the Antelope priests were ready for ıe consecration of the various bahos which had been made during ıe day. This was done by the chief priest, Naphoiniwa, Sikangpu ıd Lomawungyai. Each priest lighted a pipe, took up one of the ays of bahos, held it in his hand, smoked into it four times, then ıssed the pipe with the tray to his neighbor, and so it was passed om one priest to the other. Another tray would be taken up in the ıme manner. The position generally assumed in this consecration as a sitting posture, with the knees drawn up to the chin. Occa- onally, however, after the priest had smoked over the baho four mes in this manner, he would place the tray in front of him and ·place it on the floor of the kiva, and kneeling over it, stooping far ·rward, would blow the smoke upon the bahos.

EIGHTH DAY (TOTOKYA, FOOD PROVIDING), AUGUST 20.

On approaching the summit of the mesa this morning at about alf-past three o'clock was heard the voice of the crier as he made an ınouncement from the top of his house, which was followed by others ; short intervals.

The first announcement is as follows:

Pangkake uma sinomu tataiya; hak hihta chŏkaashnika naashash- ıni. Pai hahlaiĭkahĭkango, cukaoĭkahĭkango.

[You people over there, awake! Whoever has any painting up) do, do it happily, courageously.]

He then retires to the kiva and soon announces:

Pangkake uma chŏchŏkaashiyani. Pai hahlaiĭkahĭkango, cūkao- ahĭkango.

[You over there, paint yourself up, happily, bravely.]

Again, a little later:

Pangkake uma yūyahiotani. Hahlaiĭkuhĭkango, cukaoĭkahĭkango.

[Array yourself, gladly, bravely.]

PRIESTS AT THE ANTELOPE KIVA.

PL. XCVIII. PRIESTS AT THE ANTELOPE KIVA.

Antelope priests carrying baho-making material into the Antelope kiva.

Again, a little later:

Pangkakae uma yoshiya, owi hahlaikahkango, cukaokahkango, nŏngaknani.

[You over there, being arrayed (or dressed up), gladly, bravely emerge now (for the race).]

Before dawn and while it was still dark, on this morning, Polihungwa ascended the ladder of the Antelope kiva and fastened across the two poles of the ladder the bow or *aoltnatsi* of the Antelope Fraternity. In a moment Lomanakshu, Chief Priest of the Snake Fraternity, fastened the *aoltnatsi* of the Snake Fraternity in a similar position on the ladder of the Snake kiva.

The two *natsis* are very similar in general character, so that a description of one with a notice of whatever differences there may be in the other will suffice. The bow of the Antelope *natsi* (see Pl. XCVIII) was an ordinary bow such as is used to-day by the young men and was without sinew backing. It measured two and one-half feet in length and was provided with a twisted sinew string. As the bow was placed on the ladder this string was downward, and from it throughout its entire length was attached a fringe of horsehair. Also from the sinew string and at fairly regular intervals were the following objects, beginning at the left: A black skin with white spots (*pũhcha*, skunk skin), a black-tipped eagle feather fastened by means of a short piece of sinew, a yellow weasel skin (*piwani*), a black skin, an eagle feather, a yellow skin, an eagle feather, a black skin and a yellow skin. Above the sinew string with these pendants and attached to the bow itself were two reed arrows, two feet in length, the points being sharpened sticks about six inches in length. The feathering of both arrows was much worn. The *aoltnatsi* of the Snake fraternity, as has been stated, was in general similar to the one just described. The two arrows, it was noted, had been made with great care and, curiously, bore iron points and had the appearance of being comparatively new. The bow with the sinew string was like that of the Antelope *natsi*. The objects suspended along the horsehair fringe were as follows, beginning on the left side: First a skin, an eagle tail feather, a *piwani* skin, an eagle tail feather, a *piwani* skin, a *piwani* skin, an eagle tail feather, a *piwani* skin, an eagle tail feather, and finally a *piwani* skin.

The *aoltnatsis* of the two societies being in place, each priest cast a pinch of meal on his *natsi* four times. They now removed the snake whip *natsis* which had remained in the straw matting or covering of the kiva hatchway throughout the first seven days of the ceremony. They also removed the straw mat hatchway covering, thus

exposing that side opposite the ladder, and swept the hatchway, around which they then sprinkled with sand a line. The priests then sprinkled meal in a straight line entirely around the kiva, following a sinistral circuit, until they had sprinkled four parallel lines, when a diagonal line was sprinkled on the northeast corner and on the southeast corner, and also three transverse lines on each side passing directly over the middle of the long lines. The digging sticks and throwing sticks had already been removed and were now lying on the roof of the Tao kiva near by. The Snake whip *natsis* were now placed on the ground leaning against the rounded beam of the open side of the hatchway and opposite the ladder (see Pl. XCIX, *c*).

On entering the Snake kiva at ten minutes past four, two bull roarers (*towókingpiata*) and two lightning frames (*talawihpiki*) were found lying on a tray near the hearth. These had been brought into the kiva by Homisiima very early on this day. While Lomanakshu was putting up the *aoátnatsi*, two Snake priests, Sikánñakyoma and Qŏ'chbuyaoma, were making preparations within the Snake kiva for the coming ceremony in the Antelope kiva. They began by making a rough part in the hair just over the left eye, upon which they daubed to the extent of nearly two inches thick white clay, and tied a nakwakwosi to a lock of hair near this spot. The hair otherwise was permitted to hang loosely down the back. They then painted their faces red, over which they placed on the cheek a perpendicular black line of specular iron. On the top of the head they fastened a bunch of eagle breath feathers stained red. They next put on the snake kilt, tying it on the right side. A bandoleer was then placed over the right shoulder, the lower part of it hanging under the left arm. Sikánñakyoma then took up one of the bull roarers and one of the lightning frames, while Qŏ'tchbúyaoma took up the other pair. Stepping toward the forward end of the kiva, both twirled the bull roarers several times and then performed with the lightning frames. Then stepping on the platform, they went through the same operation and then upward toward the kiva opening, when they ascended the ladder and the operation was repeated on the kiva hatchway, twirling the bull roarers several times and then shooting the lightning frames four times, first to the north, then to the west, then to the south and then to the east (see Pl. C). It was just five o'clock when the two Kalehtakas left the Snake kiva and entered the Antelope kiva. At this time a number of the priests of the two fraternities not actively engaged in the early morning ceremonies, with a few of the young men of the village not members of either of the fraternities, were seen to leave the mesa by the east trail, where they descended at a rapid gait down into the

PL. XCIX, SCENES ABOUT THE SNAKE KIVA.

a. Snake priest about to fasten foxskin to the ladder poles.

b. Snake priest fastening foxskin to ladder pole.

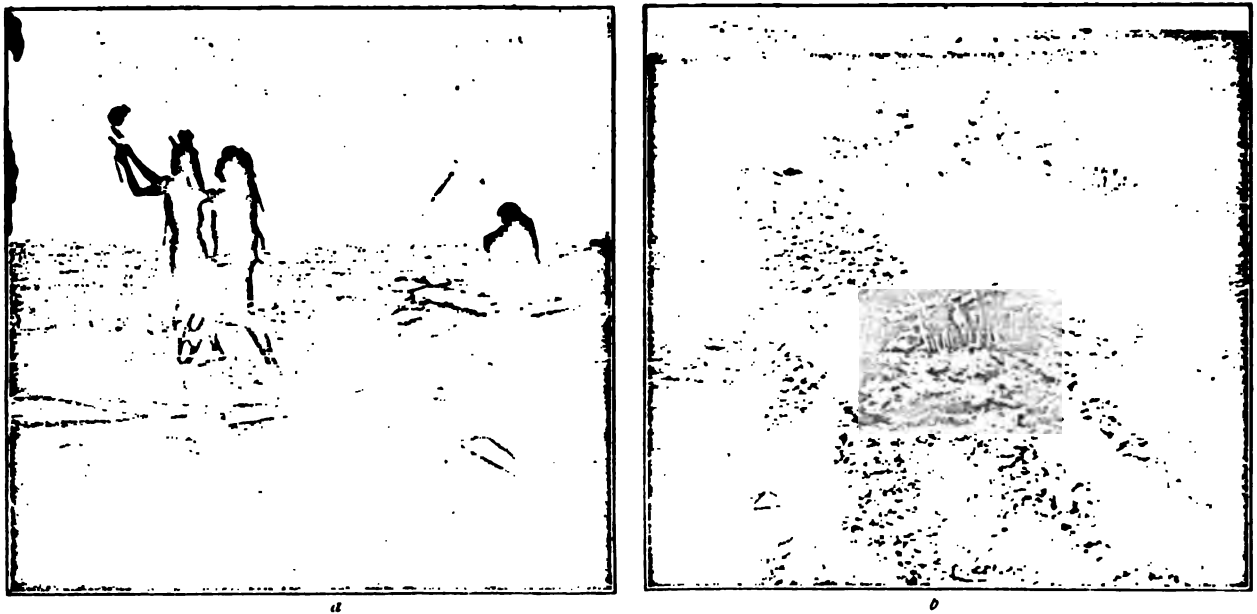
c. Woman carrying water to the Snake kiva for the washing after the ceremony.

d. Snake priest removing Snake *aodtnatsi* from the Snake kiva.

SCENES ABOUT THE SNAKE KIVA.

Pl. C. Incidents of the Antelope Race on the Eighth Day.

a. The two Kaletaĥka shooting the lightning frame on the Snake kiva.
b. Shrine and cloud symbols of sacred meal. These cloud symbols mark the starting point of the Antelope race.

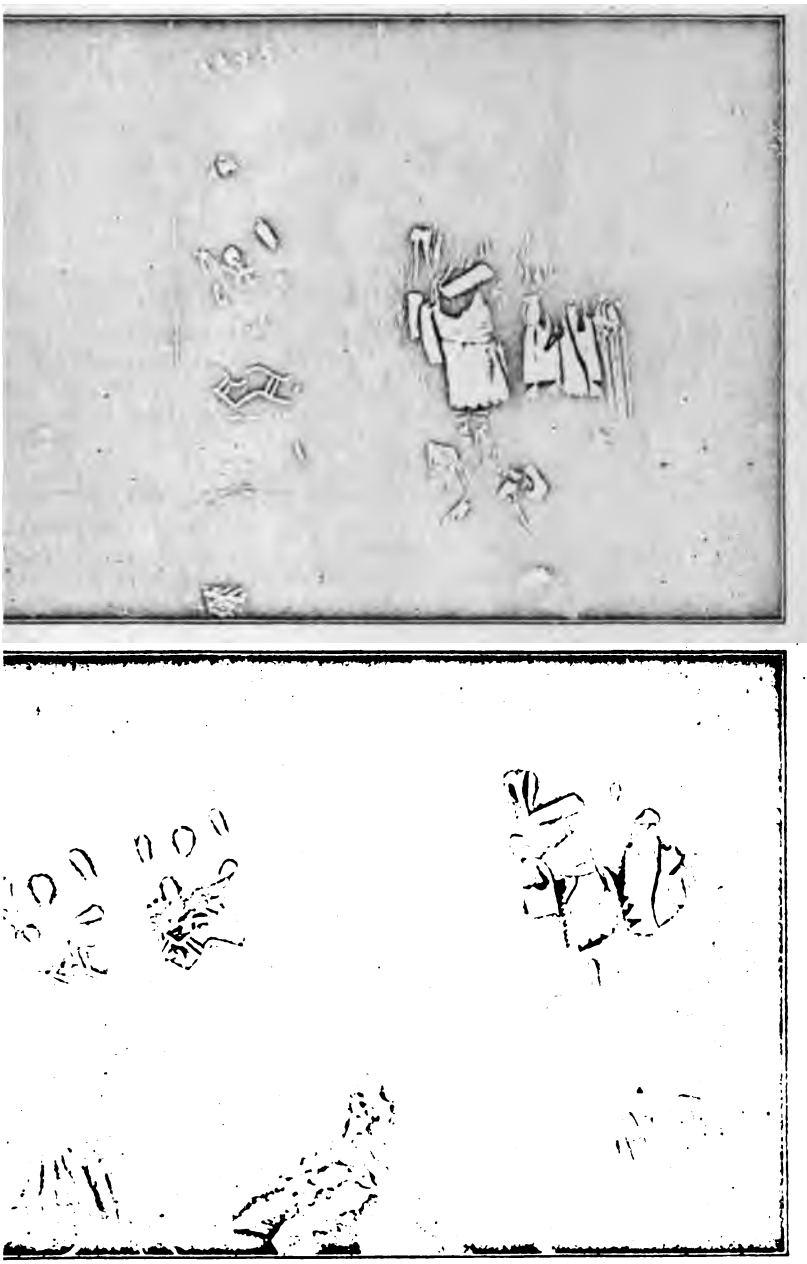


a *b*

INCIDENTS OF THE ANTELOPE RACE ON THE EIGHTH DAY.

PL. CI. SINGING THE TRADITIONAL SONGS IN THE ANTELOPE KIVA.

Eighth day: Around the mosaic are seated the Antelope priests, with the Snake youth and Antelope maid at the rear of the altar. At the right is a Kalehtaka whirling a bullroarer.

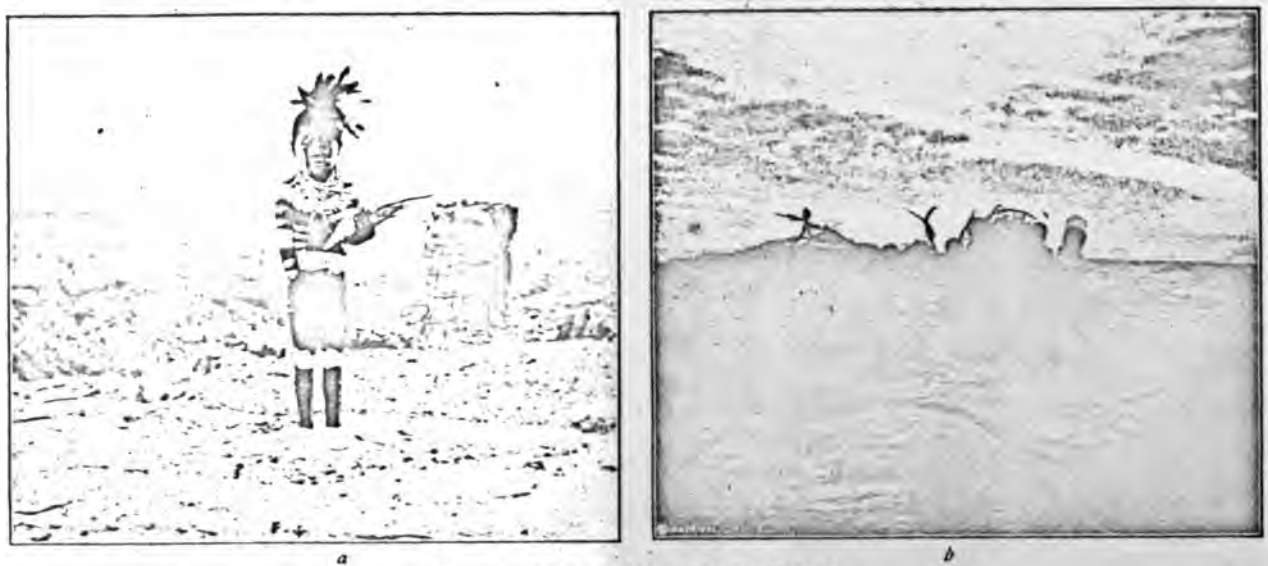


SINGING THE TRADITIONAL SONGS IN THE ANTELOPE KIVA.

PL. CII. SINGING THE TRADITIONAL SONGS IN THE ANTELOPE KIVA.

a. Warrior whirling the bullroarer.

b. The two warriors at the northwest corner of the sand mosaic, whirling the bullroarer.



a b

BOYS AWAITING THE ARRIVAL OF THE RACERS.

PL. CIII. BOYS AWAITING THE ARRIVAL OF THE RACERS.

a. Antelope boy holding prize of corn.
b. Antelope boys with green cornstalks.

plain east of the village. These men were all naked except for a loin cloth, and practically all of them had a small bell fastened around one of the legs at the knee, and all were barefooted.

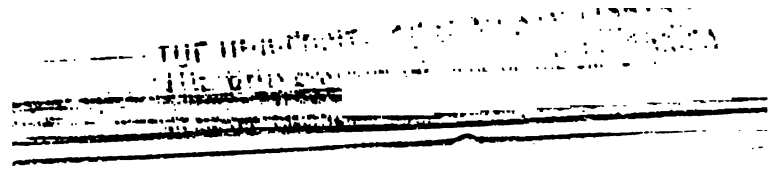
In the meantime the singing of the eight traditional songs, with accompanying ceremonies, was being performed as on the two previous mornings in the Antelope kiva. As the Kalehtakas entered, Namurztiwa had just fastened around his waist a katcina sash and now left the kiva with a young Antelope priest who had been standing on the west side of the kiva and who had been decorated by Namurztiwa as follows: The chin was painted black with a white line over the lower tip of the upper lip extending from the base of one ear to the other. Over the breast, from shoulder to shoulder, was a straight black line from which depended two zigzag lines passing down in front of the breast to the waist; on each arm and on each leg was a zigzag black line; while around the waist the boy wore the blue ceremonial kilt (*sakwavitkuna*); in his hair was a nakwakwosi. Namurztiwa had gone to dress the youth during the singing of the second song. On entering the Antelope kiva the Kalehtakas took a position at once on the north side of the altar, one at the northeast, the other at the northwest, where they first twirled their bull roarers and then shot the lightning frames, the ceremony being repeated on the west and on the south and on the east sides (see Pls. CI and CII). They then sat down on the edge of the platform just west of the ladder and smoked, a pipe being handed them by Sikangpu. Shokhungwa now left the kiva and went to the top of Polihungwa's house, where he gave the first public announcement of the Antelope dance to be performed that afternoon.

A moment later Polihunga handed Namurztiwa four *naalönghahos* (red and green bahos) and three black *chochopkis*, which he wrapped up in a cloth. Polihungwa and Naphoiniwa now addressed Namurztiwa, who answered, "All right. May we be strong." The Antelope youth now went to the northwest corner of the mosaic, where he took up one of the black rings already described, and a *mongwikuru*.

The singing of the eight traditional songs being concluded, Namurztiwa now left the kiva, followed by the youth and the two Kalehtakas, who took with them their bull roarers and lightning frames. Taking the eastern trail, they soon disappeared down the side of the mesa. Many small boys and girls put in an appearance now and descended to the first terrace of the mesa, the boys bearing corn stalks and having fantastic costumes. By half-past five o'clock they had reached the lower trail at the northeast of Mishongnovi and

stopped at the Lömöwa spring. Namurztiwa entered the spring and deposited a nakwakwosi, upon which he sprinkled meal, and then with his thumb and forefinger sprinkled water four times to the rising sun. He then took the *mongwikuru* from the youth, filled it with water, uttered a prayer over it and returned it to the youth. He then took a handful of moist clay from under a rock on the edge of the spring and put it on a sandstone, which he picked up to take with him. The four men then started on a run along the trail and went to the Shokitshmo (Fingernail hill) shrine, southeast of the village (See Pl. CIV, *b*). Here Namurztiwa took a pinch of meal, and holding it to his lips breathed upon it a prayer, and then on the trail made two straight lines, crossing at right angles. He then deposited the seven bahos in the shrine, in front of which, with meal, he made three semicircular cloud symbols, two being in a row and the other being above and between the first two. He then drew a straight line with meal, connecting the tips of the two lower symbols. From their outer edges and the intersecting point of the two, he drew now three straight parallel lines about four feet in length, the diameter of the two cloud symbols lying side by side being about three feet. At the meeting point of the central straight line with the other straight line connecting the tips of the two cloud symbols, he placed the small black wheel, upon which he deposited the *mongwikuru* (see Pl. C, *b*). To the left and just beyond the cloud symbols, he placed the flat stone with the mud which he had brought from the spring. The bull roarers and lightning frames were now taken from the Kalehtakas and deposited in the center of the upper cloud symbol. On the center one of the three parallel lines he placed two nakwakwosis, which he sprinkled with meal. He now uttered a prayer over the symbols and then the priests retraced their course about forty paces along the trail toward the village, where Namurztiwa made another cloud symbol and again deposited two nakwakwosis on the middle line. Again he proceeded toward the village to the extent of about sixty paces and made another set of cloud symbols, upon the middle line of which he deposited three nakwakwosis, which he sprinkled with meal. Starting again toward the village he halted, after passing about sixty-five paces, and made a fourth set of cloud symbols, upon which he deposited four nakwakwosis. It was now twenty minutes past five.

Namurztiwa now retraced his steps to the first series of cloud symbols. Here, the naked men who have been mentioned as having left the village, now began to arrive. By a quarter of six they had all arrived, and lining up just beyond the shrine, those of them who wore shirts removed them and tied them around their waists (see

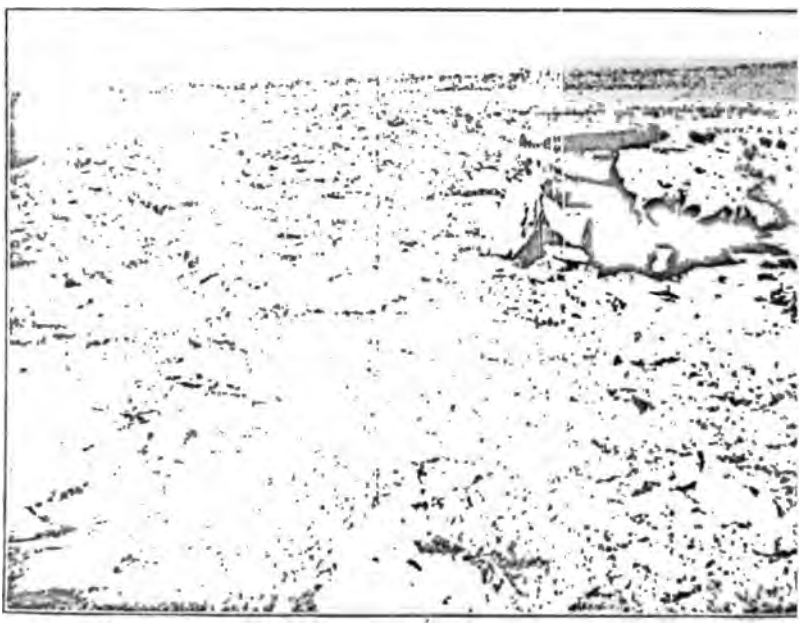


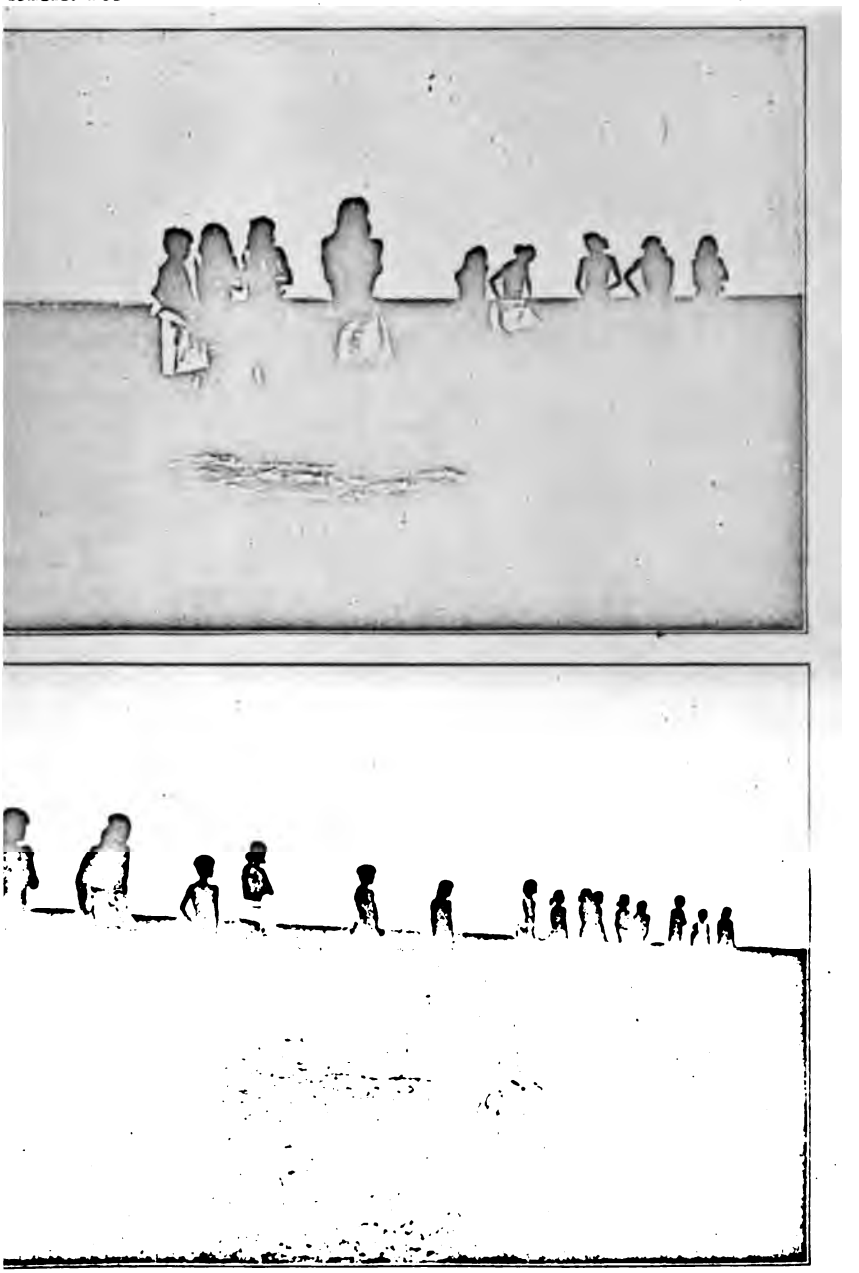
Pl. CIV. Shrines.

a. Shrine where bahos are deposited on the eighth day.
b. Shrine of Shokitshmo, where bahos are deposited on the eighth day.

a

b

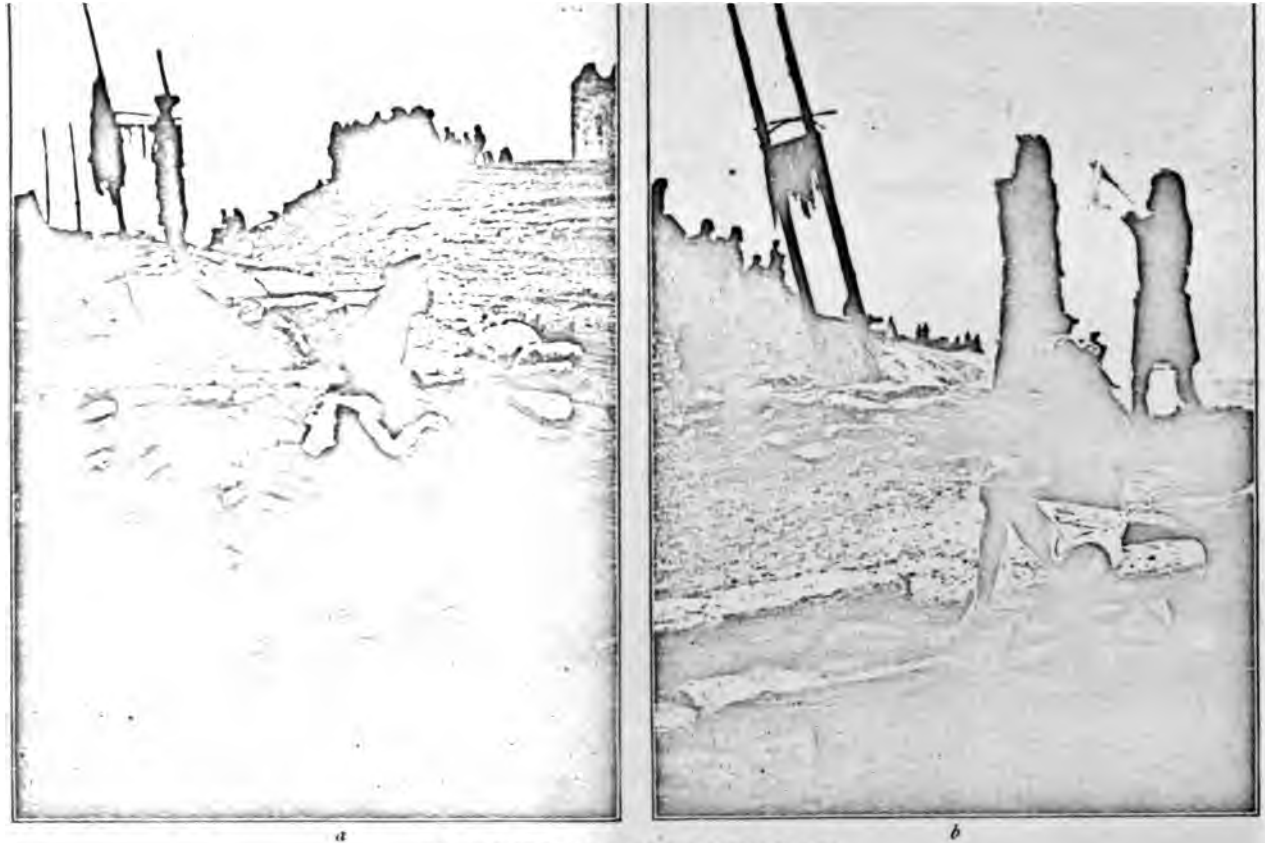




THE ANTELOPE RACE.

PL. CV. THE ANTELOPE RACE.

a. The cloud symbols in the plain with Namurztiwa.
b. Racers awaiting the signal.



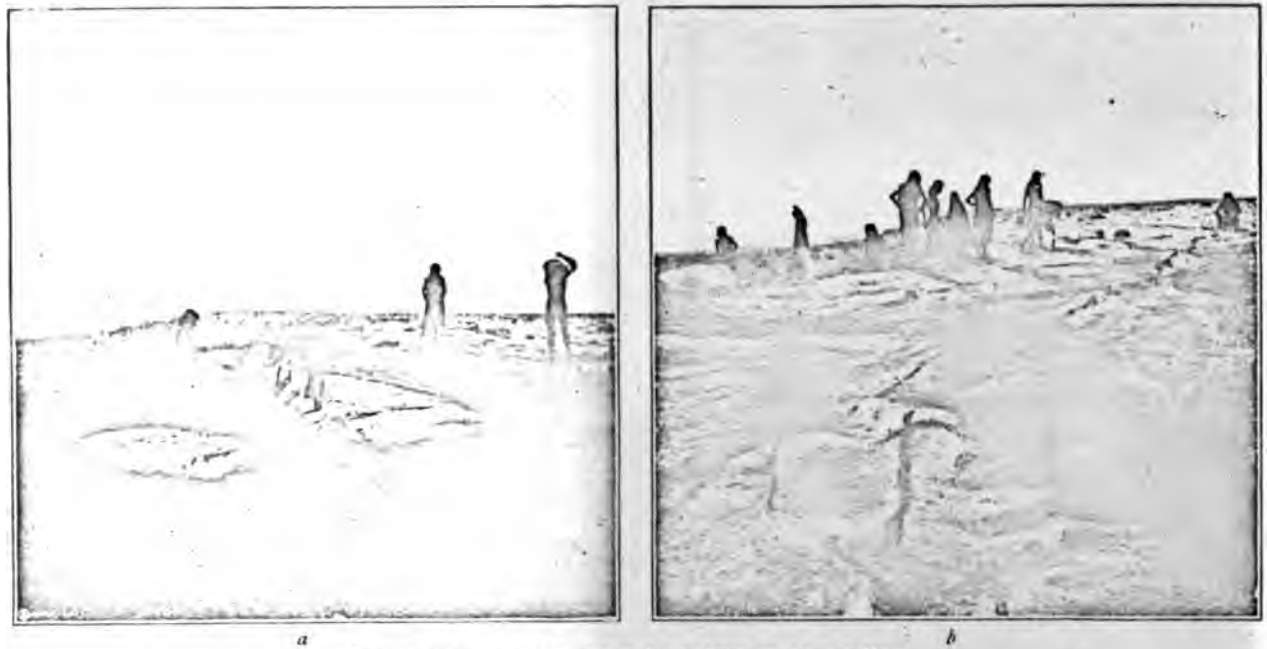
a *b*

WINNER OF THE RACE AT THE ANTELOPE KIVA.

Pl. CVI. Winner of the Race at the Antelope Kiva.

a. The winner passing the Snake kiva.

b. The winner awaiting the prize at the Antelope kiva; Kalehtaka shouting the lightning frame.



a *b*

ARRIVAL OF THE RACERS AT THE FIRST TERRACE OF THE MESA.

PL. CVII. ARRIVAL OF THE RACERS AT THE FIRST TERRACE OF THE MESA.

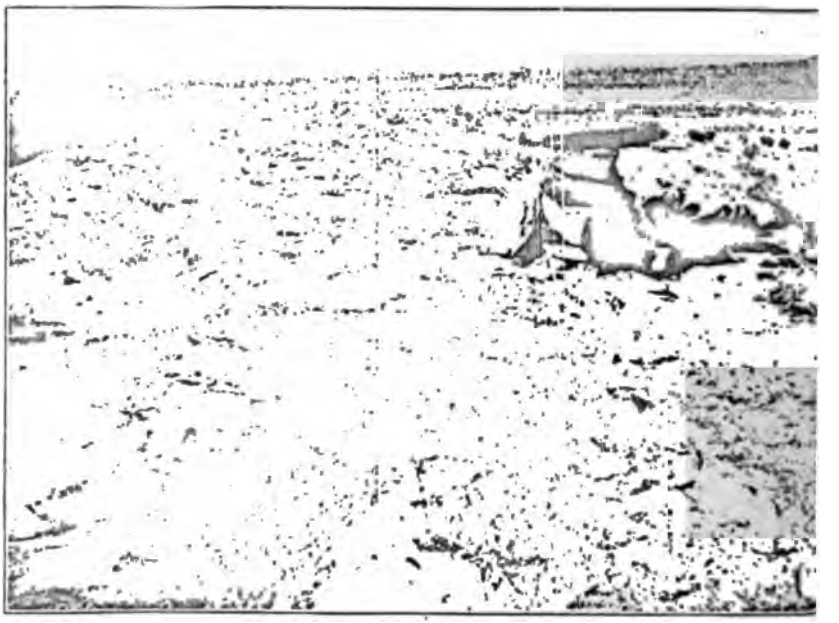
a. Defeated racers resting.
b. Namurztiwa depositing a *nak-wak-wosi* and meal on the trail.

Pl. CV, *a*). Namurztiwa then took a particle of clay from the stone which had been lying at the left of the cloud symbols, and smeared a small portion of it on the bottom of the foot of each of the runners, the explanation of this being, so it was said, to induce the rain clouds to come more quickly, the mud having been taken from a spring. While the men who were soon to take part in the race now stood in line awaiting the signal (see Pl. CV, *b*), Namurztiwa began walking toward the village, passing over successively the second and third set of cloud symbols, until he reached the fourth, or the one nearest the village. While he had been doing this, the two Kalehtakas had twirled their bull roarers and shot their lightning frames over the shrine. They now started in the direction of the fourth set of symbols, but one went at one side of the path and the other at the other side. In making the journey from the first to the second set and from the second to the third and from the third to the fourth, they described two spiral curves crossing each other at each cloud symbol, and taking opposite sides of the path as they met each set of cloud symbols. Their arrival at the fourth cloud symbol, where Namurztiwa was awaiting them, was the signal for the start of the race, all of the runners starting forward simultaneously, yelling vociferously as they passed each set of cloud symbols. The race was now one of deadly earnestness, and made an extremely pretty picture, with the men strung out in a long line, their bodies glistening with the early morning sun, while the noise, produced by the bells on their legs, could be heard at a long distance. Namurztiwa having started at the head of the line of racers was the first to appear up the trail of the mesa, where he stopped at the edge of the first terrace. Shortly after the first of the racers made his appearance, having easily outdistanced the remainder of the line; as he passed Namurztiwa he was handed the ring and *mongwikuru*, and went on up to the kiva (see Pl. CVI, *a*). The winner proved to be a young man by the name of Talahkuiwa. He was not a member of either the Snake or the Antelope Fraternity. Namurztiwa now sprinkled meal on the trail and deposited four nakwakwosis, and awaited the arrival of the two Kalehtakas. In the meantime, others of the racers had arrived at this point where they halted, sat down on the rock, and waited (see Pl. CVII). Soon the first Kalehtaka appeared, and when he had reached the trail near the spot where Namurztiwa had deposited the nakwakwosi, he faced the east, shot the lightning frame once, and then twirled the bull roarer four times. He now remained standing by the side of and to the east of Namurztiwa, awaiting the second Kalehtaka, who soon appeared, and at once

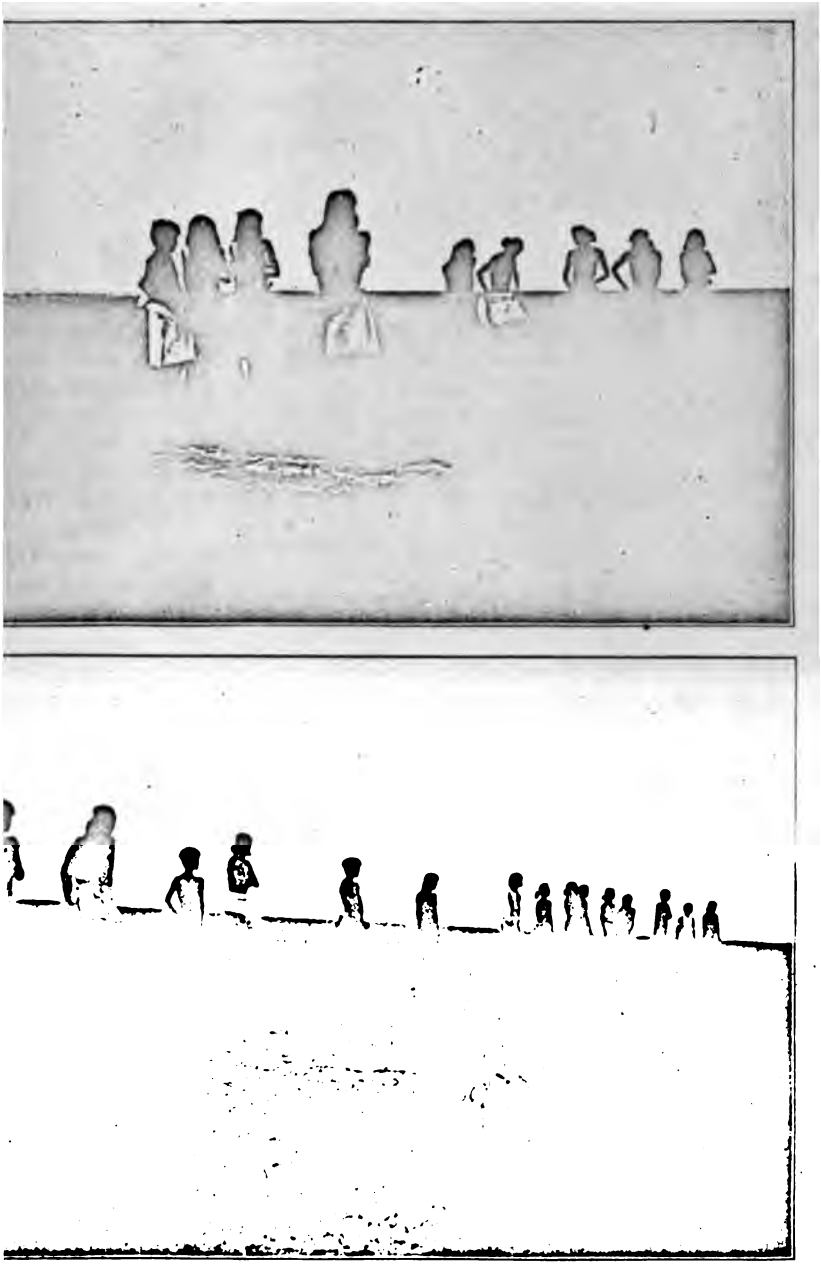
PL. CIV. SHRINES.

a. Shrine where bahos are deposited on the eighth day.
b. Shrine of Shokitshmo, where bahos are deposited on the eighth day.

a



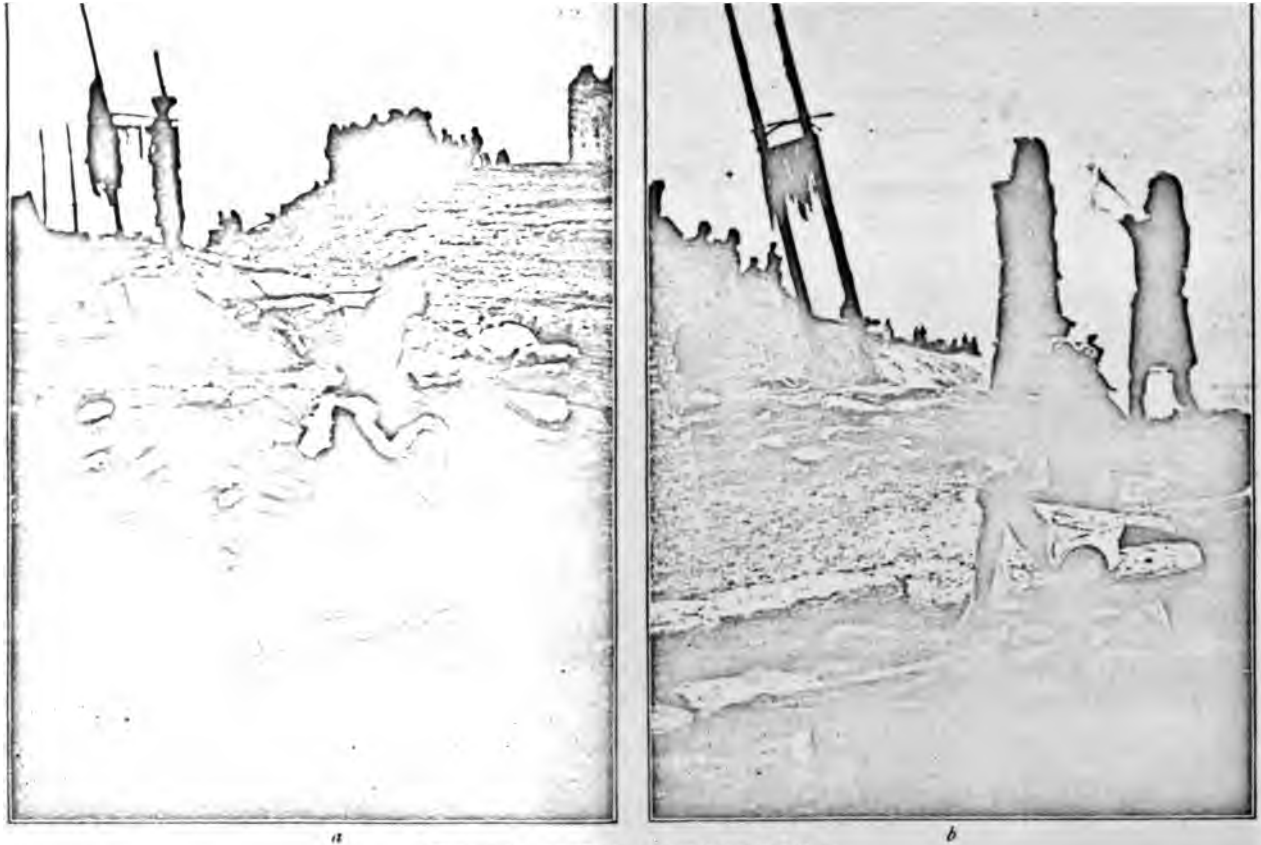
b



THE ANTELOPE RACE.

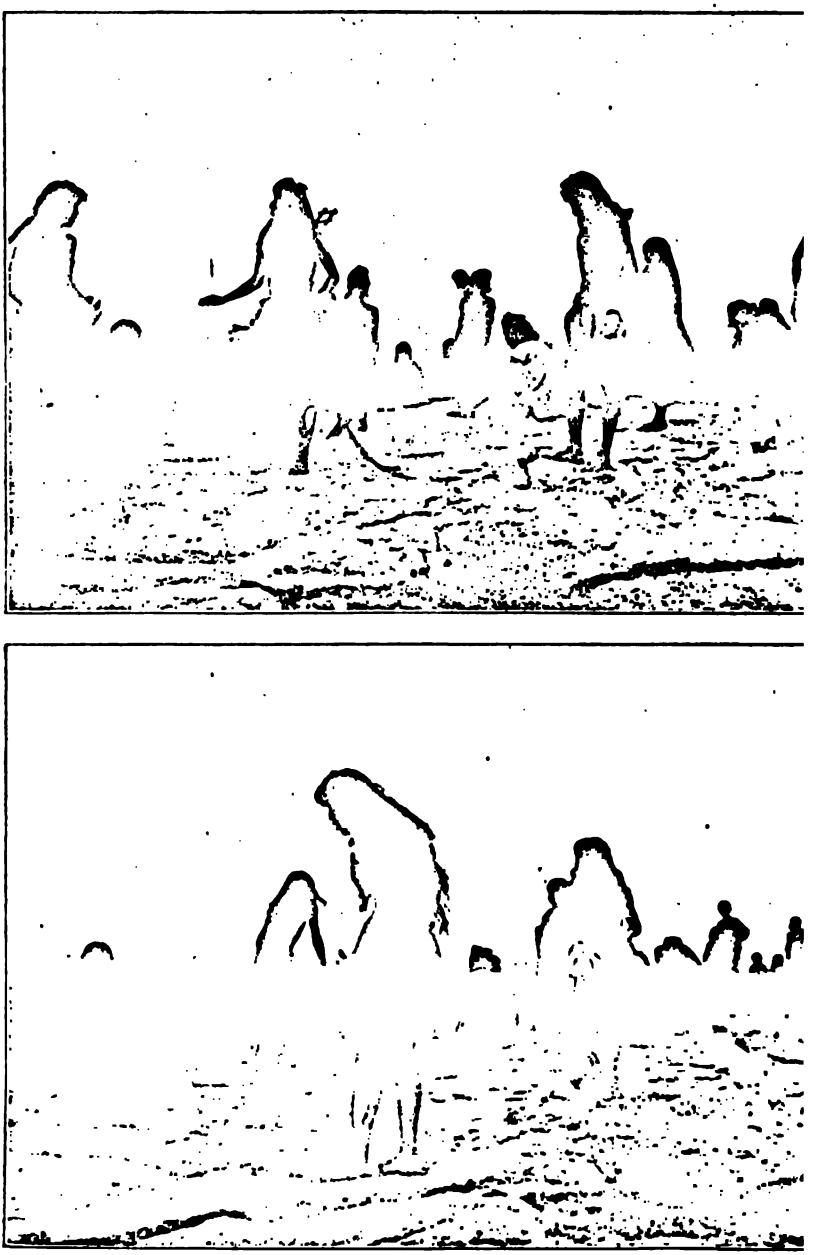
Pl. CV. The Antelope Race.

a. The cloud symbols in the plain with Namurstiwa.
b. Racers awaiting the signal.



a *b*

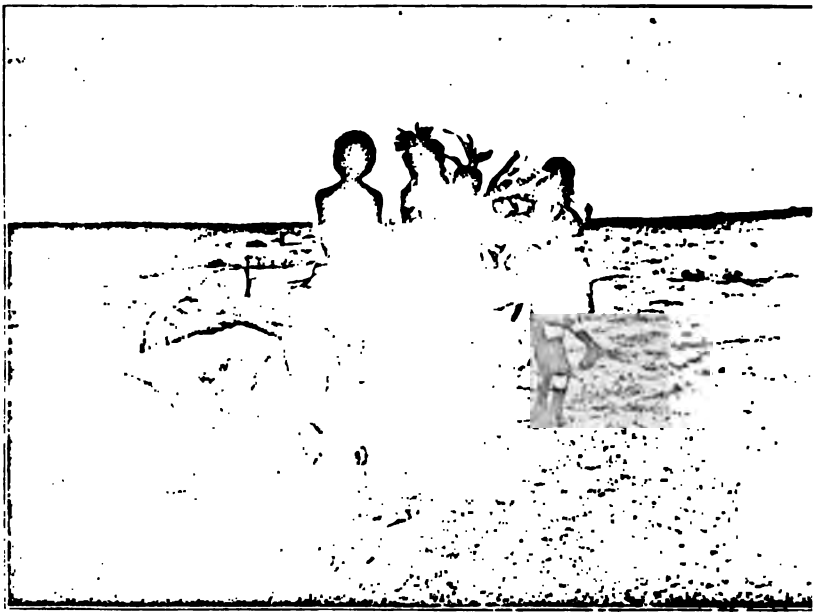
WINNER OF THE RACE AT THE ANTELOPE KIVA.



CEREMONIES ON THE MESA, AFTER THE RACE.

Pl. CX.

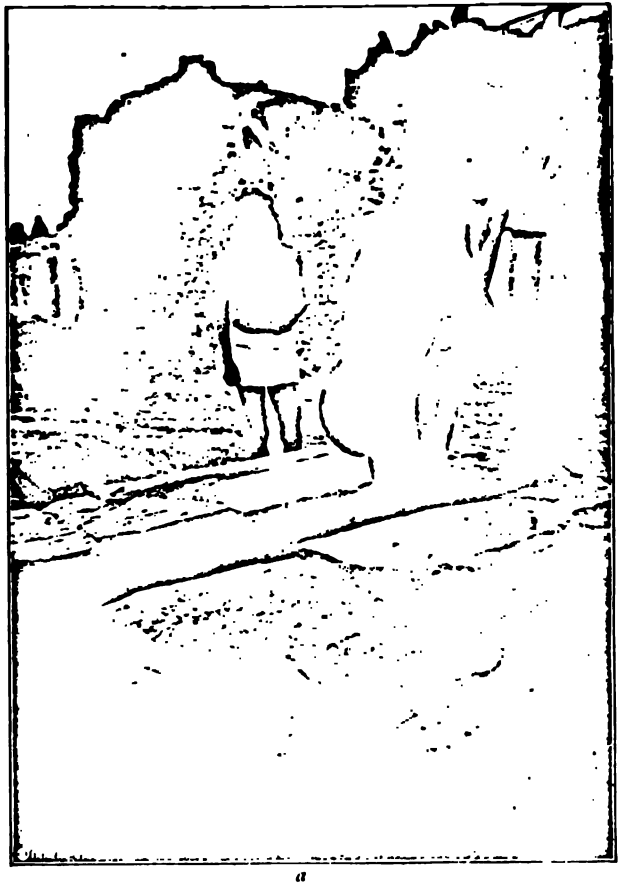
Boys awaiting the arrival of the girls for the scramble for cornstalks, etc.



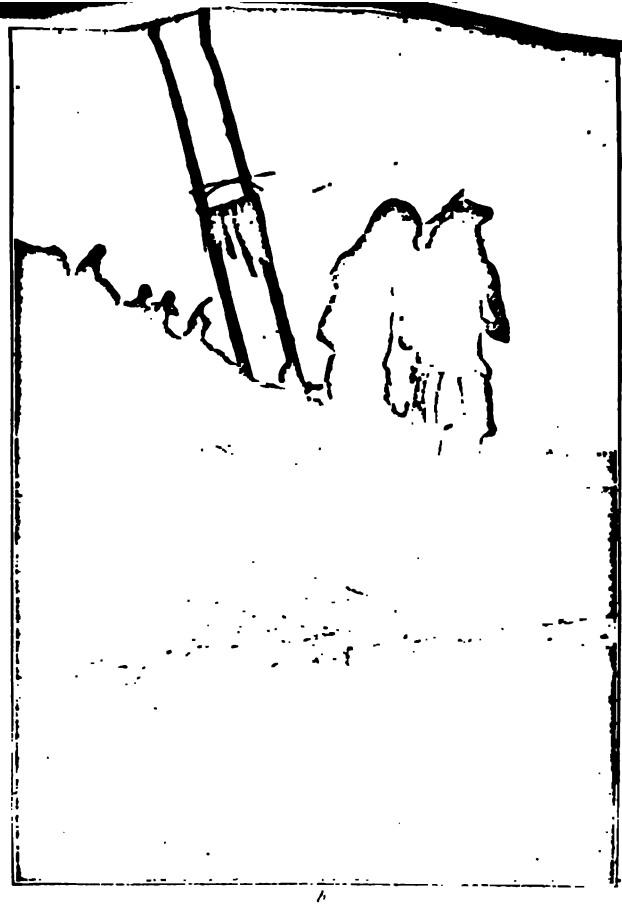
BOYS AWAITING THE ARRIVAL OF THE GIRLS FOR THE SCRAMBLE FOR CORNSTALKS, ET

PL. CXI. WINNER OF THE RACE RECEIVING THE PRIZE.

a. The Antelope priest bringing the prize from the kiva.
b. The Antelope priest handing the prize to the winner.

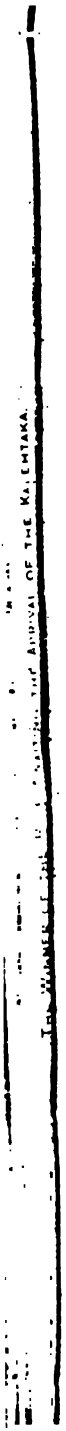


a



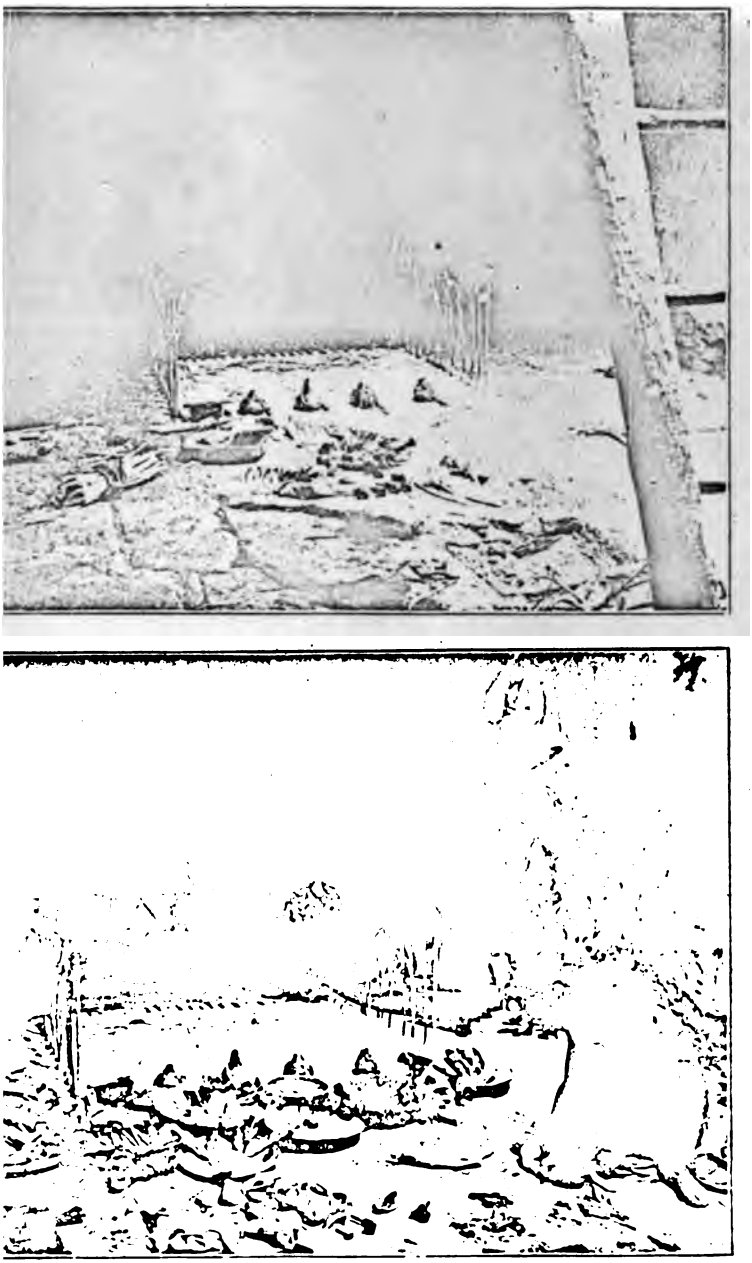
b

WINNER OF THE RU[illegible]



Pl. CXII.

The winner of the race awaiting the arrival of the Kalehtaka.



THE ANTELOPE KIVA ON THE EIGHTH DAY.

a. Just before the beginning of the manufacture of bahos.
b. In the afternoon, after the completion of the manufacture o

over the mouth of the *mongwikuru*. Lomanakshu now uttered a prayer over these objects, at the conclusion of which Polihungwa took them to his kiva and gave them to Talahkuiwa, who had been waiting here (see Pl. CXII) in the meantime, and who now took them to his own field,* where he deposited the wheel, poured the water on it and returned the *mongwikuru* to the kiva.

This concluded the early morning's performance, which had certainly not been without great interest and beauty. From now on, until nearly five o'clock, the Snake men passed in and out of their kiva, a few of them idling away their time; but the majority of them were busily engaged in the manufacture of moccasins, or in the repairing of some part of their paraphernalia which would be required in the Antelope dance of this afternoon. The sight in the kiva throughout this portion of the day was an extremely interesting one; for there is no process of the manufacture of native garments with which the Hopi man is not perfectly familiar, as by the curious division of labor the men do all the spinning, weaving, etc., of the garments of both sexes.

In the Antelope kiva the priests were equally busy. Here they were engaged in the manufacture of bahos; for this of all the days of the ceremony may truly be called a *baholawu* or baho-making day (see Pl. CXIII). It is supposed that every member of the Antelope Fraternity on this day shall make an entire set of the bahos about to be described, but, as a matter of fact, certain of the priests were obliged to visit their fields on this day, while a few others, on account of their age, were not able to make bahos. The consequence was that certain priests, ten in number, not only made a complete set of bahos for themselves, but a full or partial set for the members who were absent or who were too young to do such work. The nakwakwosis on the bahos about to be described were all stained red, unless otherwise noted to the contrary. First, a double baho, one stick being painted green and the other yellow, and one *chochopkiata;* these bahos, that is, one of each for all the members of the Antelope Fraternity, were to be deposited by Namurztiwa the next morning, before redirecting the race, at a distant shrine in the plain below. Second, a road marker, or *pŭhtavi*, which was left uncolored, and which was also to be deposited by Namurztiwa on or before the morning race on the trail. Third, a double baho, one stick being painted green, the other yellow, one *chochopkiata*, and one single green baho with a double eagle feather

* Polihungwa claims that the offerings were taken to his (Polihungwa's) field on this day, to the winner's field the next day; but he says that it was an exception. He asked the winner to do it and he did it.

nakwakwosi attached to it, all of these to be deposited on the following afternoon by the individual makers or the owners of the bahos in their fields, watermelon patches, peach orchards, etc. Fourth, one black *chochopkiata* fourteen inches in length. These were made for the Snake priests, one to be borne by each one of them during the snake dance the following day, and later to be deposited by them when they released the snakes. Fifth, one double green sun baho with a white nakwakwosi attached to it, which was to be deposited on the following morning as an offering to the sun.

The Chief Antelope priest, in addition to the bahos above mentioned, made also the following: First, the four green bahos, such as had been made by him on the three preceding days, to be deposited in the shrines of the four world quarters; second, a number of nakwakwosis, the future disposition of which was not learned; and third, a double green baho about three inches in length, and which differed from all ordinary bahos from the fact that both sticks bore a facet (these being female). This baho was deposited on the following morning as a prayer offering, that many children might "be born in the village."

The four men who owned the four *mongwikurus* which, it has been noted, stood on the south side of the sand mosaic, also made certain bahos not made by the priests of the fraternity in general. Shokhungwa and Namurztiwa made one double green baho, while Lomashihkuiwa and Qömáletstiwa made, in addition to a double green baho, one black *chochopkiata*. The ultimate fate of these bahos made by these four men is not known.

Not all of the priests worked on these bahos simultaneously, but throughout the day they were passing in and out of the kiva, and usually, as soon as they had consecrated their bahos, those of a kind were placed in pairs and consecrated by Polihungwa (see Pl. CXIV), and then were placed on the floor of the kiva between the hearth and the south side of the mosaic.

The work of the baho-making being practically completed in the Antelope kiva, food was brought in and the majority of the priests began eating. Before they did so, however, they passed around to the northwest corner of the kiva where they removed the nakwakwosis from their hair, and having passed them through their hair and over their heads, fastened the nakwakwosis to one of the eagle tail feathers of the *tiponi*. During the afternoon it was also noticed that a small black ring with two feathers attached to its side, similar to the one described as having been used on this morning's ceremony, had been made by the Antelope priest the previous day and now rested on a

Pl. CXIV.

Antelope priests consecrating bahos

Pl. CXIV.

Antelope pieces concerning babies

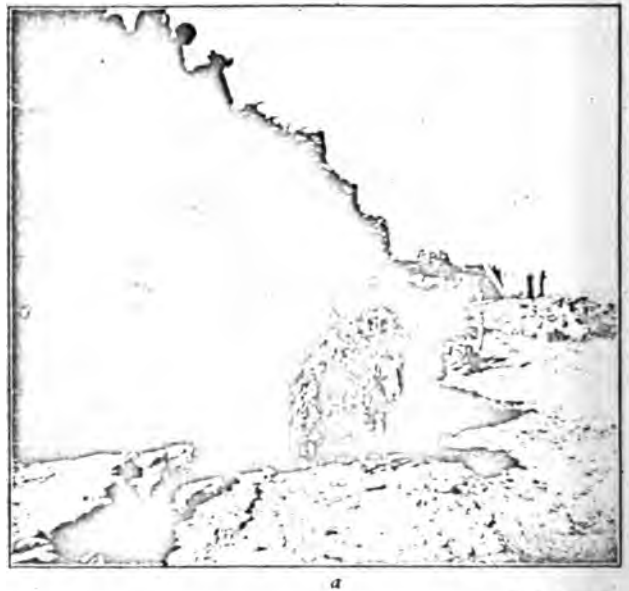
a

b

THE ERECTION OF THE KISI.

Pl. CXIII. The Antelope Kiva on the Eighth Day.

a. Just before the beginning of the manufacture of bahos.
b. In the afternoon, after the completion of the manufacture of bahos.



a

b

THE ERECTION OF THE KISI.

Pl. CXV. The Erection of the Kisi.

a. Material for the kisi being brought into the village.
b. Snake priests beginning the erection of the kisi.

tray of meal. On the ring was a tiny *mongwikuru*, or netted gourd,* while by the side of the ring there lay a long eagle breath feather nakwakwosi. It was also noticed that on the east side of the kiva lay a bundle of cottonwood boughs, while another bundle was on the west side of the kiva, being tied up into a compact bundle.

At about two o'clock several men and boys had gone to the valley (the exact place being immaterial) to secure materials for the booth or *kisi*, which they brought into the central plaza of Mishongnovi (see Pl. CXV, *a*). Here, near the center and on the west side of the plaza were first erected four uprights about three feet in height and about an equal distance apart at their bases. These uprights terminated in their upper extremity in a fork and into these were placed crossbars (see Pl. CXV, *b*). Upon this framework they now leaned the cottonwood and other boughs, entirely enclosing it except on the front side, where they left a small space just large enough for the entrance of a man, which they now closed over with a piece of canvas.

As it approached five o'clock the Snake priests had about all assembled in the kiva. Those who had not already done so, brought in their snake kilts and other objects belonging to the Snake dance costume. Stalks of corn, bean, watermelon and squash vines and cottonwood boughs had been brought into the kiva by Lomáwungyai and were now made into two small bundles about twenty inches in length, a red-stained nakwakwosis being attached to the tip of each bundle, and were deposited in a tray near the fireplace, whereupon they were consecrated by Lomanakshu.

Preparation now began in the center of the kiva for the coming performance known as the Antelope dance. Those who had not already done so removed their ordinary clothing and then they painted the face. Over the breast they then placed two white spots, one on each side, and a white spot was added just above the navel. Another white spot was added to the left side of the forehead. A band was then painted around the leg near the thigh, and a large irregular patch of white was daubed on the calf of the leg as well as on the outside of the upper and lower arm. On the middle of the back and just below the shoulder, and on the elbows, were also painted white spots, and finally the hands were painted white, the men removing the paint from their hands, after they had finished decorating the body.

*These wheels are usually made of *wipo* leaves, a species of reed which grows near springs and in swampy places. Hopi priests say that they are special prayer offerings for springs and especially for washes, that they may have plenty of water. They say that when the washes rise and irrigate their fields little balls and "rolls" are formed from the mud. These are represented and symbolized by these wheels.

on the ladder beams. About the neck they put many strands of shells and turquoise beads. A number of priests also placed around their necks a fairly large-sized abalone shell, suspended from the string of beads. The snake kilt was then passed around the waist and was tied on the right side, and the wrist protector was put on the left arm. To a lock of hair at the front of the head they fastened a red-stained nakwakwosi. Over the moccasins they now placed red-fringed ankle bands, and around the legs just below the knee they fastened white knee bands of cottonwood, to the outside of which depended long strips of red-stained buckskin. Over the snake kilt was then added a fringed buckskin kilt which also opened on the right side. Over the right shoulder was passed a bandoleer, while on the right leg, just below the knee, was attached a turtle-shell rattle. They now loosened the hair and carefully combed it out with a native brush and allowed it to hang loosely down the back. On top of the head was then attached a large bunch of fluffy eagle feathers stained red, and at the back of each head was fastened an object much resembling two small aspergils tied together and known as a *hurunkwa*.

Naturally the order of the preparation for the dance just described was greatly modified by the different priests, and naturally scarcely any two of them were doing the same things at exactly the same time. The sight was not without considerable interest, and indeed it resembled nothing so much as a scene behind the curtain of an amateur theatrical company a half hour before the raising of the curtain. Many of the priests had brought with them into the kiva small hand-mirrors or bits of looking-glass which they had obtained from the trader and which were now in great demand and which were constantly being passed from one priest to another. There was much talking all the while, with a considerable amount of mirth. Poor blind Homiwush-yoma had kept his usual position seated just to the east of the fireplace, apparently enjoying the mirth and eagerness of the dancers. He was constantly appealed to by one or another of the priests as to the proper way to fasten some garment, or in regard to the painting of the body. It was also interesting to note the regard which the older priests had for the younger members, some of whom were under ten years of age, and how careful they were to see that they were properly costumed. A surprising amount of vanity was revealed among the men, as at the completion of their preparation they carefully scanned themselves in the looking-glass or paraded back and forth in the kiva.

DECORATION AND COSTUME OF ANTELOPE PRIESTS.

In the Antelope kiva a similar scene had been taking place, but here were found two different types of body decoration. The young and middle-aged men, six or seven in number, painted their arms from their elbows to their wrists white, and their shoulders well down on to the breast were painted entirely white. From these, two stripes were continued on each side of the median line of the breast. These lines terminated in a band of white four inches in width, which entirely circled the body at the waist. The middle of the lower legs to the tips of the toes was painted white with a band, also white, above and below the knee.

The old men and the small boys had the extremities of both arms and legs painted as were those of the middle-aged men described. They also had around their waists a band of white, but from this waist-band passed two zigzag lines which ran up to the shoulder and then down the front surface of each arm where it joined the band around the lower arm. In front of each leg was a zigzag line terminating in a white band above the ankles.

The chin of all of the priests, including the old, middle-aged men and the boys, was blackened with specular iron, its upper boundary being a white line which passed over the lower tip of the upper lip and extended from ear to ear. The costume of the Antelope men differed greatly from that of the Snake priests. Around the waist of the majority of the priests was the ordinary katcina kilt and sash, both fastened on the right side. From behind and thrust into the kilt depended a fox-skin. Around the ankles were katcina ankle bands and around the left wrist and both legs just below the knees were strands of blue yarn, while over the right shoulder and passing down under the left arm was a yarn bandoleer.

While the above description of the costume of the Antelope priests answers for the majority of the men, yet there are a few exceptions; for example, a few had no ankle bands, while others did not have the yarn wristlet or a yarn band on the leg, but the probabilities are that these seeming irregularities in the costume are devoid of meaning and are simply due to the fact that the individual priests did not possess these objects. As a matter of fact, during the preparation of the men for the dance, such remarks as these were often heard: "I can not find my fox-skin." "The moths have destroyed my bandoleer." "I must try to borrow a wristlet." "Well, I shall have to do without it," etc., etc. There were, however, among the priests two or three innovations from the costume as described above which are not due to accident and which deserve notice. Two of the

small boys wore blue kilts (*sakwavitkuna*) only, having no sash, while two of the other boys wore only a black kilt (*sŏqŏmvitkuna*). The costume of Polihungwa, the Chief Antelope priest, differed only from that of the priests above described in his having blue leather arm bands just above the elbows, to each of which was tied a hawk feather and under which and extending backward were thrust several similar branches of cottonwood. Lomayungwai, the priest who was afterward to dance on the plaza with the bundle of vines in his mouth, also wore a cottonwood wreath around his forehead. The asperger, Sikanakpu, wore around his head and arms a cottonwood wreath and a bunch of fluffy white feathers on his head, while the four owners of the *mongwikurus*, Shakhungwa, Namurztiwa, Qŏmáletstiwa, Lomashihkuiwa, and Lomawungyai wore on their heads a thick cluster of white fluffy feathers and parrot feathers. All the other thirteen priests, including the chief and assistant chief priests, wore a similar headdress stained red, but without the addition of the parrot feathers.

Polihungwa now left the Antelope kiva and inquired down the hatchway of the kiva if the Snake men were ready. He received an affirmative reply and returned to his kiva. He now took up his *tiponi* from the northwest corner of the altar, which he held by its base in his left hand which rested against his body, and in his right hand he took up a rattle (see Pl. CXVI); the assistant chief priest, Shakventiwa, took up the other *tiponi* and a rattle (see Pl. CXVII). Sikanakpu, the asperger, now took his medicine bowl with its cottonwood wreath, holding it in his left hand, with a rattle in his right (see Pl. CXVIII). All the other priests had provided themselves with two rattles each from the Antelope kiva except Shakhungwa (see Pl. CXIX), Namurztiwa, Qŏmáletstiwa and Lomashihkuiwa, who took their *mongwikurus* in one hand and a rattle in the other. Lomawungyai took up the bundle of green corn and two black *ĉhochopkiata*. The priests were now ready to depart and a moment later, at half-past six o'clock, they filed out of the kiva one by one, those in front of the line coming to a stop just outside until all had left the kiva. They now stood for a minute, all rattling vigorously, and then set out at a rapid, yet dignified, pace for the central plaza, which they entered, passed along near the east wall until they reached the end of the plaza on the north, when they turned back, describing an elliptical curve almost equal to the sides of the plaza. As they now advanced on toward the east on the south side of the kiva they passed in front of the *kisi*, where each man violently stamped each time with his right foot upon the *sipapu* and deposited thereon a pinch of meal. The line also passed the two shrines of Tímanapvi and Bahoki, upon

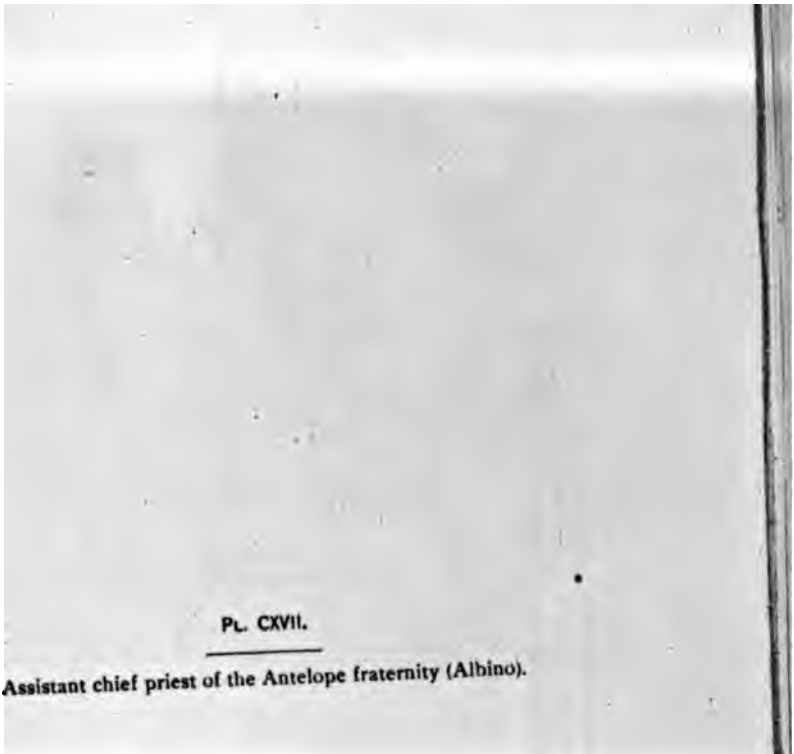
CXVI. CHIEF PRIESTS OF THE ARCHIPELAGO OF TABU

[illegible]

PL. CXVI. CHIEF PRIEST OF THE ANTELOPE FRATERNITY.

In his left hand he holds one of the Antelope *tiponis*, and in the other the Antelope rattle.

CHIEF PRIEST OF THE ANTELOPE FRATERNITY.



Pl. CXVII.

Assistant chief priest of the Antelope fraternity (Albino).

ASSISTANT CHIEF PRIEST OF THE ANTELOPE FRATERNITY (ALBINO).

Pl. CXVIII. ANTELOPE PRIEST, ASPERGER.

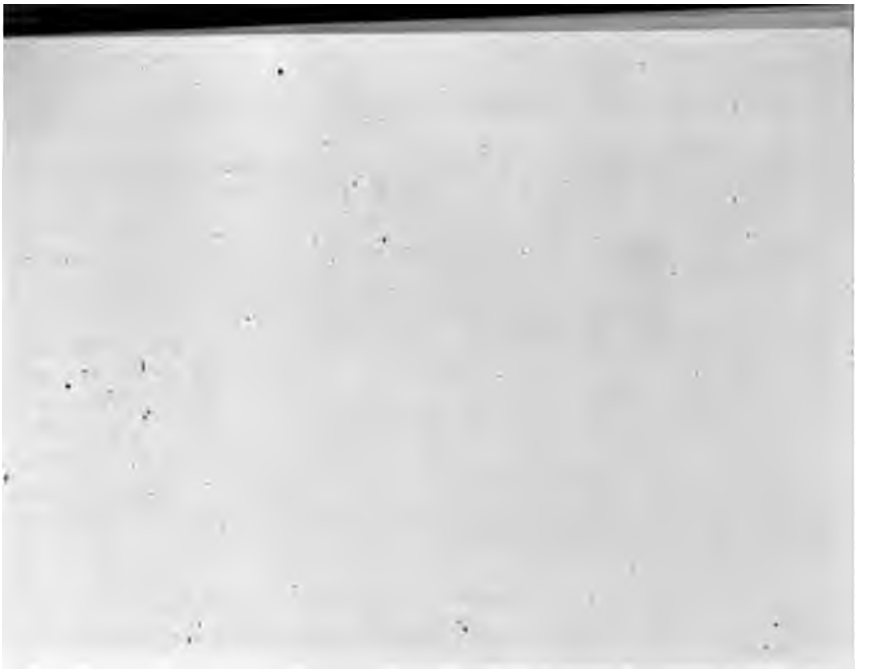
In his left hand he holds a medicine bowl and aspergil resting on a cottonwood wreath; in his right hand is an Antelope rattle; around his two wrists and around his head are cottonwood wreaths.

ANTELOPE PRIEST.

PL. CXIX. PRIEST OF THE ANTELOPE FRATERNITY.

One of the four men who carry in the line of the dancers a *mongwikuru*. These men also wear yarn bandoleers and a woman's belt, in addition to an ordinary Antelope costume.

PRIEST OF THE ANTELOPE FRATERNITY.

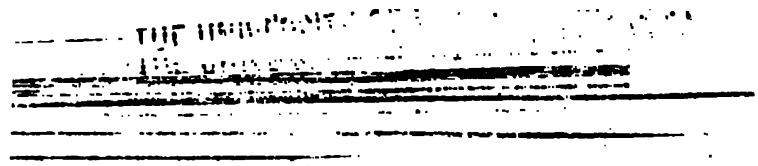


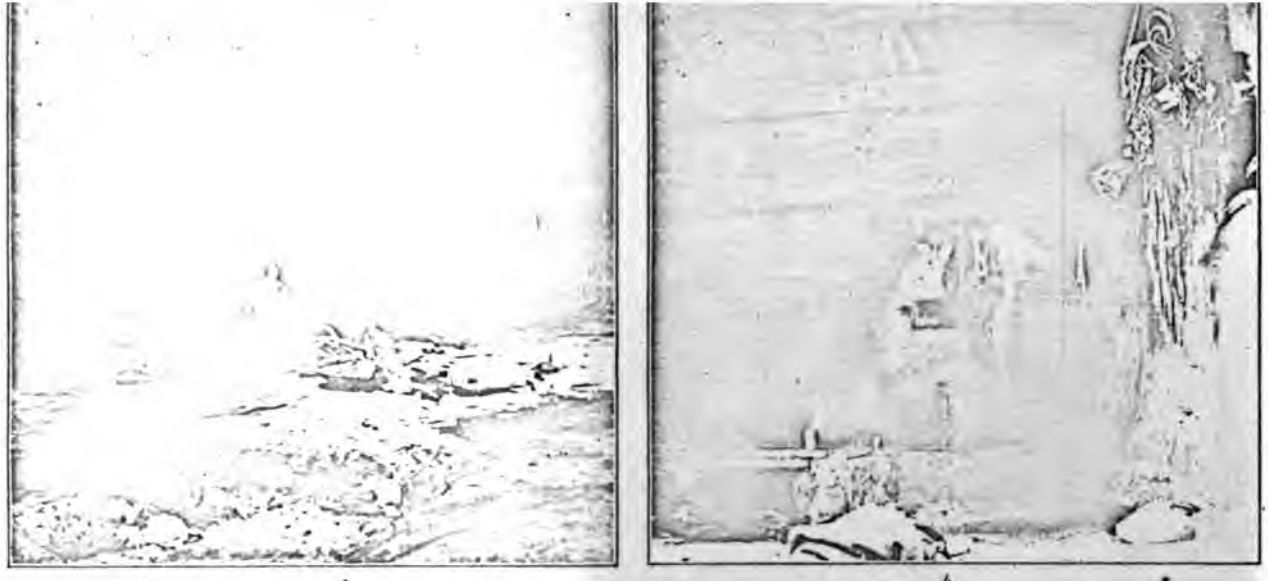
both of which was cast a pinch of meal without halting, the line continuing its march on past the *kisi* to the east end of the plaza, where they again turned to the north and to the west, and again described the circuit, only of smaller extent, but passing both shrines and the *kisi*, where the performance already described was again repeated, and so likewise the third circuit was completed, smaller than the second, and the fourth circuit still smaller, when they lined up in front of the *kisi* facing the north. As the line was now formed the chief priest was at the south end with Lomawungyai just in front of the *kisi*, with the smallest and youngest priest at the north end of the line. They now began to shake their rattles. At this time the chief priest held his *tiponi* in his left hand and his rattle in his right, with Shakventiwa holding the other *tiponi* in his left hand, and a rattle in his right. Sikanakpu held the medicine bowl in his left hand and in his right the aspergil.

In the meantime the Snake priests had finished their preparation, each one taking up in the right hand a snake whip and a small buckskin meal bag which they took in the left hand. They now filed out of the kiva with Lomanakshu in the lead. As soon as he had gained the summit of the kiva he removed the Snake *aoltnatsi* from its position (see Pl. XCIX, *d*) and now held it in his hand. The assistant chief Snake priest immediately on gaining exit from the kiva went over to the Antelope kiva and there removed the Antelope *aoltnatsi* from its position. As rapidly as the Snake priests emerged they formed in line, for a moment shaking their snake whips with a short quick motion in front of them, the arm hanging almost rigid at the side of the body.

They then began the march to the main plaza, where they entered at the southeast corner as had the Antelope priests, whereupon they passed by, toward the north, passing the Tiwanapvi and Banhopi shrines, dropping on each one of them a pinch of meal, and so on up to the north end plaza, where they turned west, and straight back for the southern end, passing as they did so the line of the Antelope priests and stamping violently with the left foot upon the *sipapu*, upon which they also sprinkled meal. Then they also made a constantly diminishing circuit of the kiva for three and one-half times, halting as they turned toward the north on the last circuit, in line and in front of and facing the Antelope priests with the head of the Snake line opposite the lowest end of the Antelope line. Thus the two priests were at diagonally opposite ends of the two lines. The Snake priests now in position, the Antelopes continued rattling for about a minute. Then the Antelope priests shook their rattles

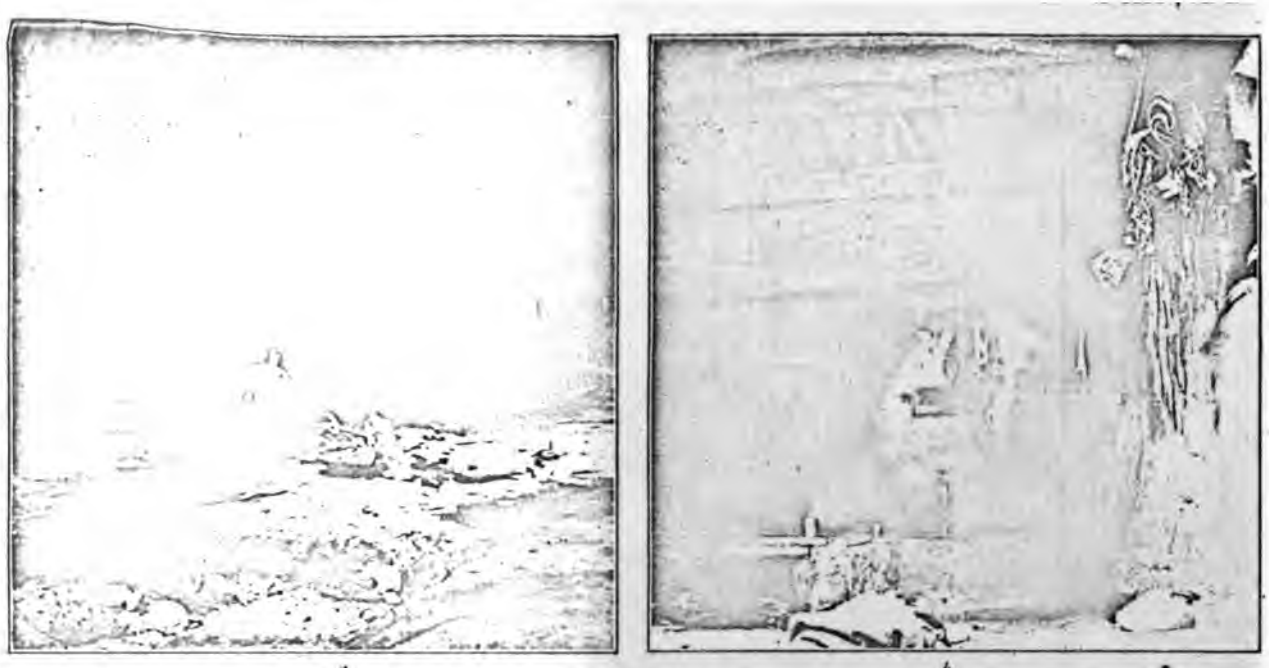
while the Snake priests waved their whips in their hand with a movement which extended from right to left with a slightly upward and downward motion for a few moments, their left hand with the meal bag hanging rigid by the side of their body. Then both lines danced, shaking the rattles and whips and also singing in a low deep sonorous voice. The dancing was simply a backward and forward swaying movement of the body with a vigorous stamping with the right heel upon the earth, the toes of that foot not leaving the ground. The tendency of this movement was to jar vigorously the turtle-shell rattles upon the legs, and it formed an accompaniment to the singing not unpleasing. Then the dancing and the singing ceased and the Antelope priests continued shaking their rattles accompanied by the Snake priests moving the whips. This was again followed by dancing and then the singing and rattling, and so on with scarcely a pause or break in the performance, each act having been repeated during the course of the entire ceremony eight times. Sikanakpu asperged and shouted in a loud voice, resembling a weird moan, from time to time. The performance was continued now for a period of about fifteen minutes. The line of Snake priests now retired to a distance of about ten feet from the line of the Antelope men. Hereupon Lomawungyai, an Antelope priest, and Tobenyakioma, a Snake priest, stepped forward from their respective lines into the space between the lines, the latter placing his arm around the Antelope man's body, with his left hand on his shoulder. In this hand the Snake man held his whip and meal bag which he slowly waved up and down by the side of the cheek of the Antelope priest. In this manner they slowly moved in a circle in front of the *kisi* four times, whereupon they stooped down in front of the *kisi* and the Antelope priest took from the *kisi* the bunches of green corn and melon vines which had been prepared earlier in the day. The end of this he now placed in his mouth, the Snake man supporting the lower end of it with his right hand, and thus the two resumed their dance in an irregular circuit in front of the *kisi*, and passing back and forth between the lines four times, being asperged each time as they passed Sikanakpu. It is perhaps not proper to speak of their motion as a dance, inasmuch as it was a shuffling gait in which the feet rhythmically left the ground, the movement being accompanied by a forward jerking motion of the body. During all this time the two platoons of priests were stepping backward and forward, all in unison, the Antelope priests singing louder and louder and violently shaking their rattles, while the Snake priests went through the step with interlocked arms, but with their snake whips at rest. At the conclusion of the song the two men who had been dancing between the lines returned to the *kisi*, where the





a *b*

INTERIOR OF SNAKE KIVA.



a *b*

INTERIOR OF SNAKE KIVA.

Pl. CXX. Interior of Snake Kiva.

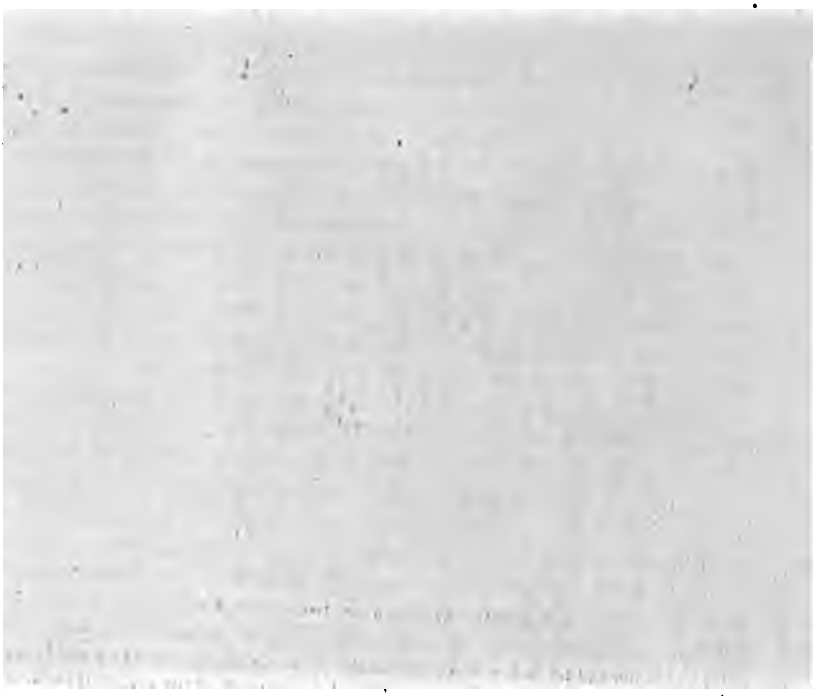
a. At the rear end of the kiva may be seen the four receptacles in which the snakes are confined during the ceremony; in front and to the left are the bull-roarers and lightning frames, where they remain from the conclusion of the performance on the morning of the eighth until the morning of the ninth day.

b. The walls of the kiva are covered with clothing of the Snake priests, brought into the kiva on the morning of the ninth day. The three large stones in the corner of the kiva were removed from a niche in the wall on this morning by the priests in searching for one of the snakes which had escaped from one of the receptacles.

EXTERIOR OF THE SNAKE KIVA.

Pl. CXXI. Exterior of the Snake Kiva.

Upon the ladder poles may be seen the foxskins, there placed by the priests at the conclusion of the Antelope dance on the afternoon of the eighth day, where they remain until required on the afternoon of the ninth day.



bundle was passed back into the *kisi*, whereupon the other bundle was passed out and they repeated the performance, when this bundle also was returned to the *kisi* by Tobenyakioma, stepping over Lomawungyai as he did so. The men then resumed their places in the lines. The Antelope priests now continued rattling, while the Snake men wheeled and began describing four circuits about the plaza, the first one on this occasion being the smallest, and making meal offerings to the two shrines, and stamping upon the *sipapu* they returned in single file to their kiva; the chief priest and the assistant chief priest remained a moment while the former restored the Snake *aoĭtnatsi* to its original position on the kiva ladder, the latter laying the Antelope *aoĭtnatsi* on the hatchway of the Antelope kiva.

As the last Snake priest had disappeared from the plaza the Antelope men wheeled about and also made the four circuits of the plaza. They also sprinkled the shrines and the *sipapus* as had the Snakes, while Sikanakpu asperged each time as they passed these places. They also now returned to their kiva, Polihungwa remaining a moment while he restored his *aoĭtnatsi* to its position.

Within the kivas the priests of both fraternities began now at once disrobing, the Snake priests hanging their garments on pegs on the kiva wall (see Pl. CXX, *b*), taking their fox-skins outside the kiva and fastening them just beneath the *natsi* on the ladder poles (see Pl. XCIX, *a* and *b*), where they were to remain till required for the dance on the following day. The reason assigned for this is that when they hang outside and the air passes through, the hair stands out in better shape. Some of them engaged in fraternal smoking about the hearth, while others left the kiva for food for the evening meal.

It may be noted here that this is the last food which the Snake men are supposed to partake of until after the final purification ceremony on the evening of the next day. Up to this time, however, the Snake priests have not been restricted in their diet. The chief priest, however, is not supposed to eat any seasoned food on the fifth, sixth, seventh and eighth days. There is no regulation governing the food of the Antelope priests. Both Antelope priests and Snake priests, however, are supposed, under penalty, to remain continent for the nine ceremonial days and the four days following. The evening meal being concluded in both kivas, fraternal smoking was continued into the evening on the part of certain of the priests; but aside from this there were no further ceremonies during this day. All priests of both fraternities are supposed to sleep in or on the kiva during this night, while the two chief priests sleep in the kiva during the four following nights.

NINTH DAY (TIKIVE, DANCING DAY) AUGUST 21.

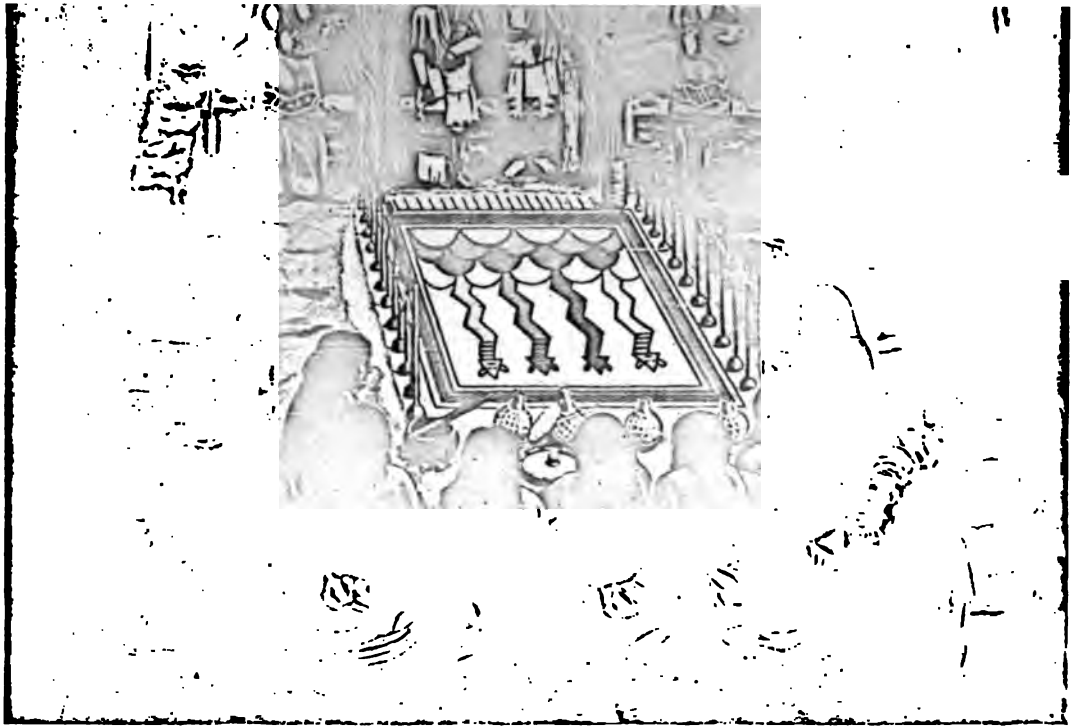
The singing of the eight traditional songs took place as usual and at the accustomed hour this morning in the Antelope kiva. It was noticed that not only the members within both the Antelope and the Snake kivas had this morning washed their heads in yucca suds and besmeared their faces with red paint, but that many others in the village had also washed their heads. Polihungwa had deposited two snake rattles on the altar, one at the northeast, the other at the northwest corner of the mosaic. During the singing of the songs the naked, barefooted men had, as on the previous morning, been departing, one at a time, down the side of the mesa to a point in the distant plain toward the east, where the start for the race was to be made this morning as before. The race on this day is referred to as the Snake race, although Polihungwa claims that it is simply called *ruhtukngwu* (race), the same as the one on the previous day.

During this time also the small boys and girls of the village began to assemble on the lower terrace, getting ready for the scramble when the girls were to wrest the cornstalks from the boys' hands as on the previous morning. The animation throughout the village was much greater than it was on the preceding morning, and down on the ledge were, in addition to the children, many adults, in which crowd old women predominated. The girls who were to scramble with the boys had in some instances the small red-and-white blankets, but were not painted. The costume of the larger boys was very simple and consisted of a *sakwavitkuna* only. They, as well as the smaller boys, had white bands around the upper and lower limbs and body; their hands, feet and faces were also daubed white.

It is necessary now to return to the Antelope kiva for the conclusion of the singing ceremony where certain features not described for the ceremony on the previous morning may be noted (see Pl. CXXII). During one of the songs Namurztiwa left the kiva with a green and red baho and a single green baho to which were attached two nakwakwosis. These were given him by one of the priests and were deposited in a shrine (see Pl. CXXIII). An incident now occurred which perhaps is worthy of notice, inasmuch as it reveals a certain prescribed formality in regard to the removal from the kiva of certain objects. One of the chiefs, Shakventiwa, started to take from the kiva an old rabbit-skin rope and was about to ascend the ladder when he was spoken to by Sikangpu, whereupon he returned and Sikangpu sprinkled a pinch of meal on it from the meal tray; he was then permitted to depart. There were now in the kiva the following priests: Lomanakshu, Polihungwa, Sikangpu and Sikanakpu.

Pl. CXXII.

The Antelope kiva during the singing of the eight traditional songs.



THE ANTELOPE KIVA DURING THE SINGING OF THE EIGHT TRADITIONAL SONGS.

Pl. CXXII.

The Antelope kiva during the singing of the eight traditional songs.

Pl. CXX. Interior of Snake Kiva.

a. At the rear end of the kiva may be seen the four receptacles in which the snakes are confined during the ceremony; in front and to the left are the bull-roarers and lightning frames, where they remain from the conclusion of the performance on the morning of the eighth until the morning of the ninth day.

b. The walls of the kiva are covered with clothing of the Snake priests, brought into the kiva on the morning of the ninth day. The three large stones in the corner of the kiva were removed from a niche in the wall on this morning by the priests in searching for one of the snakes which had escaped from one of the receptacles.

EXTERIOR OF THE SNAKE KIVA.

PL. CXXI. EXTERIOR OF THE SNAKE KIVA.

Upon the ladder poles may be seen the foxskins, there placed by the priests at the conclusion of the Antelope dance on the afternoon of the eighth day, where they remain until required on the afternoon of the ninth day.

The two Kalehtakas were now heard above the kiva whirling the bull roarers, but they did not enter. Lomanakshu made a long speech or prayer and Namurztiwa, who had just entered, then began to relate in a low and subdued tone an account of his trip. Two priests now entered the kiva and kneeling by the hearth, each took a pinch of ashes between the thumb and forefinger, upon which they spat, twirling the hands in a circular motion, and then cast the ashes up the ladder. This is called *nawuhchingwu* (discharming).

At half-past five there was no sign of life in the Snake kiva, the priests being asleep either inside or on the roof of the kiva. In the Antelope kiva the singing ceremony had just been concluded. Talamössi now came in, handing a nakwakwosi to Polihungwa, who tied it to the top of one of the eagle feathers in the *tiponi* of the northeast side of the altar. She now dressed the hair of the maid in the usual whorls of the virgin, whereupon she took up a pinch of ashes from the hearth, spat on it, made a circular motion four times and then cast the meal upwards toward the hatchway.

At a few minutes after six o'clock Namurztiwa appeared at the head of the trail leading to the first terrace, bearing a *mongwikuru* and a small black wheel. He now deposited on the trail a road-marker or *puhtavi*, upon which he sprinkled meal and a line toward the village. The winner of the race, Talahkuiwa, on this morning was the same young man who won it on the previous morning, and as he passed by Namurztiwa he took from him the *mongwikuru* and black wheel and ran on at full speed toward the Antelope kiva. Soon after the two Kalehtakas appeared and many of the racers. Soon after the winner had reached the first ledge of the mesa where the spectators awaited the racers, Namurztiwa also arrived there. He first sprinkled a little meal on the ground and placed two road-markers on it, sprinkled a pinch of meal on it again and then sprinkled a short line toward the village. He then awaited the arrival of the first Kalehtaka, who, when he had arrived, first shot his lightning frame and twirled his bull roarer, and then awaited the arrival of the second Kalehtaka, who repeated the performance of the first. During these performances nearly all of the racers had arrived at the edge of the mesa, where they sat down, bathed in perspiration and panting for breath. When the Kalehtakas were through, each of them uttered a brief prayer, whereupon they started for the kivas, the participants in the race following them. In the kiva they seated themselves with the others, most of whom were smoking. Prayers were uttered by Namurztiwa, the Snake chief, the Antelope chief and Sikanakpu. Being through with this devotional smoking, the Snake chief picked up his snake whip and snake bag and, after a parting wish or prayer

by Sikanakpu and Polihungwa, left the kiva, going to his own kiva. The total number of racers on this morning was sixty-three (Pl. CXXXIV, *a*, *b*, *c*).

Talahkuiwa, the winner of the race, having arrived at the kiva, stamped three times with his foot as on the previous morning, whereupon the Antelope priest came up and received from him the *mongwikuru* and wheel, which were taken into the kiva and were consecrated and other rites performed over them as on the previous morning, whereupon Talahkuiwa took them to his field, where, making a small hole in the ground, he emptied the water from the *mongwikuru*, closed the hole and over it he placed the wheel. The *mongwikuru* he returned to the Antelope kiva.

The Antelope priests now assembled in their kiva for breakfast, while preparations began in the Snake kiva for the afternoon performance. Here the priests now began to drop in from time to time, some of them bearing snake whips (see Pl. CXXIV) and bags, and many carrying gourds. The bags were deposited in a pile near the hearth. Two of the priests, Yóshiima and Kiwanyoshia, brought in on their backs two buckskins, whereupon the older priests assembled in a semicircle about the hearth, Lomanakshu lighting a pipe. After smoking for several minutes he took up the bags, one by one, in his hands and smoked over them four times, whereupon the bags were carried out by Yóshiima and were taken to the house of the Snake Woman, where their contents, consisting of various herbs, are to be used by her in the preparation of the snake emetic. Yóshiima and Kiwanyoshia now returned, bringing back the empty buckskin wrappers in an old blanket, which were deposited in the southwest corner of the kiva.

By ten o'clock nearly all the Snake priests had again departed for the fields, where they spent two hours searching for beetles, which were also said to be used for the snake emetic. The Snake priests, including the chief, who remained behind, engaged in smoking about the hearth and exchanged terms of relationship.

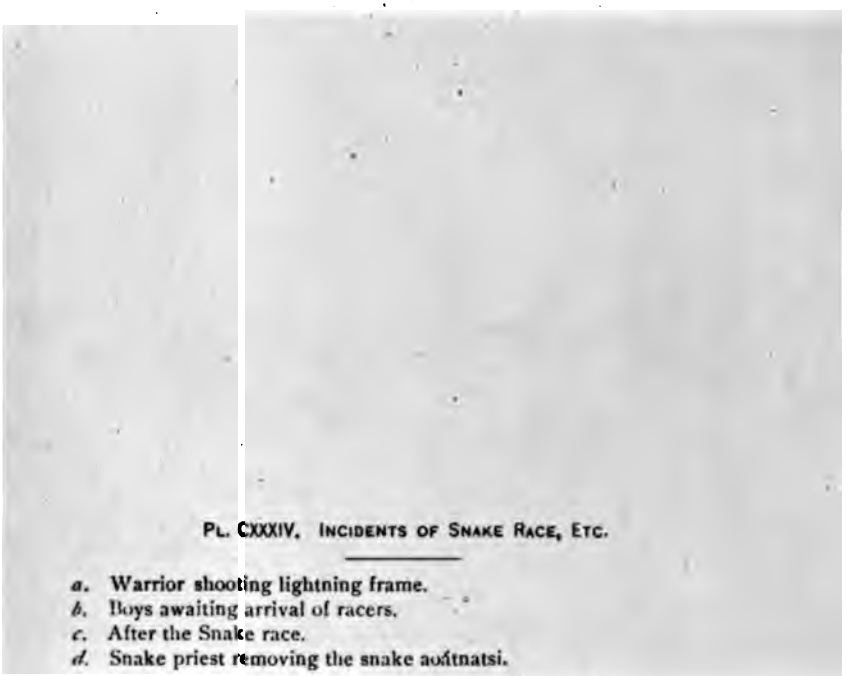
In the Antelope kiva the owners of the four *mongwikurus* had taken them up and had emptied a little of the water from them upon the cloud symbol. (See Pl. CXXV.) They then removed the *mongwikurus* to their houses. The corn stalks, melon vines, etc., had also been taken from the *katni* by Polihungwa, who had deposited them in his corn field. It was also noticed that on the rain and cloud symbols and on the bodies of the four lightning symbols were the imprints of finger marks. This had been done during the forenoon. During the morning performance yellow pollen had also been sprinkled on the heads of the four lightning symbols. In front of the

PL. CXXIV. INTERIOR OF THE SNAKE KIVA.

At the rear and in the center of the kiva are the snake whips and other snake raphernalia brought into the kiva on the morning of this day.

Pl. CXXV. INTERIOR OF ANTELOPE KIVA.

Upon the mosaic have been deposited pinches of meal and pollen, until it is partially covered. Water from the *mongwikurus* has been poured upon the cloud symbols. All the bahos have been carried out to their respective shrines except the long, black snake-bahos, which are to be carried in the hands of the Snake priests during the dance on this day.



PL. CXXXIV. INCIDENTS OF SNAKE RACE, ETC.

a. Warrior shooting lightning frame.
b. Boys awaiting arrival of racers.
c. After the Snake race.
d. Snake priest removing the snake aoátnatsi.

INCIDENTS OF SNAKE RACE, ETC.

mosaic was noticed a large ear of corn nearly covered by a very large growth of fungus. On the northeast corner of the mosaic stood an Antelope rattle in a yucca tray, while the small *mongwikuru* rested in a tray at the southeast corner of the mosaic. The priests had taken those bahos which had been made for that special purpose with them to their fields, peach orchards, etc., first, however, taking from the mosaic a pinch of one or more colors of sand, both of which they deposited. Thus the finger marks, noticed on the mosaic, were now accounted for. The two whips were found lying just north of the mosaic and to the east of the *tiponi* on the west corner. The four *mongwikurus*, containing water, had been taken along by their owners to the fields, the water from which was poured upon the ground. There were now left in the kiva, one green baho with a double nakwakwosi attachment which later was to be deposited with the water from the medicine bowl in a dancing shrine, and the twenty long black *chochopkis*, which are to be held later in the day in the public dance by the Snake men, and which will eventually be deposited in the four world quarters along with the snakes at the conclusion of the ceremony. During the absence of the Antelope priests in their fields where they deposited the bahos, Sikanakpu remained behind and smoked from time to time over the tray containing the black *chochopkis*.

At twenty minutes of two Lomanakshu left the Snake kiva with three young boys, and soon returned bringing in on his back a blanket full of sand which he had obtained from the sand hills west of the mesa. He also bore a large gourd filled with water. Those who had not already done so earlier in the morning now left the kiva for the purpose of washing their heads in yucca suds, being cautioned by the chief priests not to drink any water. One of the boys whose face had been painted white, and who bore in his hand an ear of corn, sprinkled meal on the snake jars. Those priests, who were not otherwise engaged, continued the repairing of their garments for the afternoon performance as on the previous day.

The men in the Snake kiva now took up the stone stands used during ordinary occasions for supporting the weaving frames, and which had been piled up in a corner of the kiva, and arranged them in a straight line on the main floor of the kiva and about three feet from the east wall, beginning at the platform and extending them toward the end of the kiva almost up to the four snake receptacles. Inside of the inclosure thus formed Lomanakshu now emptied the blanket of sand which the boys spread out over the surface to the depth of from one-half to one inch.

At a quarter of three the smaller boys began to transfer the

snakes from the four receptacles into the sacks. The snakes beneath the jar and the wooden box, of course, were easily released, these two receptacles being lifted up, whereupon the snakes were grabbed up in an exceedingly wreckless manner and without the slightest hesitation on the part of the boys, and thrust into the jars. To obtain the snakes from the two large water bottles, however, was a more difficult task. The cobs stopping up the jars being removed, some of the snakes attempted to escape, but of course were immediately picked up and thrust into the bags. Then a long eagle feather was thrust into the hole in the upper side of the jar and gradually the snakes were all induced to leave the jars and were transferred. During this time certain of the priests sat about the hearth and indulged in fraternal smoking. Sosónkiwa now placed around his body the skin of an antelope and on his head a knitted cap, and otherwise assumed the costume of a Kalehtaka. He then made near the center of the sand field three straight lines which crossed each other equi-distant at their middle. On these he now placed a large earthenware vessel which he had recently brought into the kiva, first waving it toward the six directions. Water was now poured into it from the large gourd vessel which Lomanakshu had brought in, and which had been obtained at Toreva Spring, first waving the jug from the six directions towards the center. There were now carried on the initiatory rites of two of the children, Hopöonga and Riyaoma by name. Concerning these initiation rites it was ascertained that the novitiates had first been taken to the houses of their "fathers," *i. e.*, the men who were acting as their sponsors in the initiation, but are forever afterwards called father by them. Here their *tumcis*, *i. e.*, the women belonging to the same clan as the candidate, had first washed the heads of the latter and given them their new names and a white corn ear. Hereupon they were taken to the kiva where they first sprinkled meal on the snakes. When the men got ready to bathe the snakes these novitiates took a position at the northwest corner of the sand field, on which the snakes were afterwards thrown. They held in their right hand a snake whip, in their left a corn ear. Just before the snake washing commenced they were asked by their sponsors, it is thought, for their new names, which they gave. The interrogator said: "Anchaa, yan um machiowahkang, woyomik uh katci nawakawin tani." (Yes, all right, thus being named may your life be long!) They then assisted in the bathing of the snakes. Hopöonga's sponsor was Homiwushyoma, Riyaoma's was Nakwayeshwa.

All the priests had in the meantime seated themselves on the stones. In this position they were closely crowded together. They were all naked, with their hair hanging loosely down their backs;

SNAKE WASHING.

Pl. CXXVI. Snake Washing.

The Kalchtaka about to plunge a handful of snakes into the medicine bowl. Behind him are standing the two warriors.

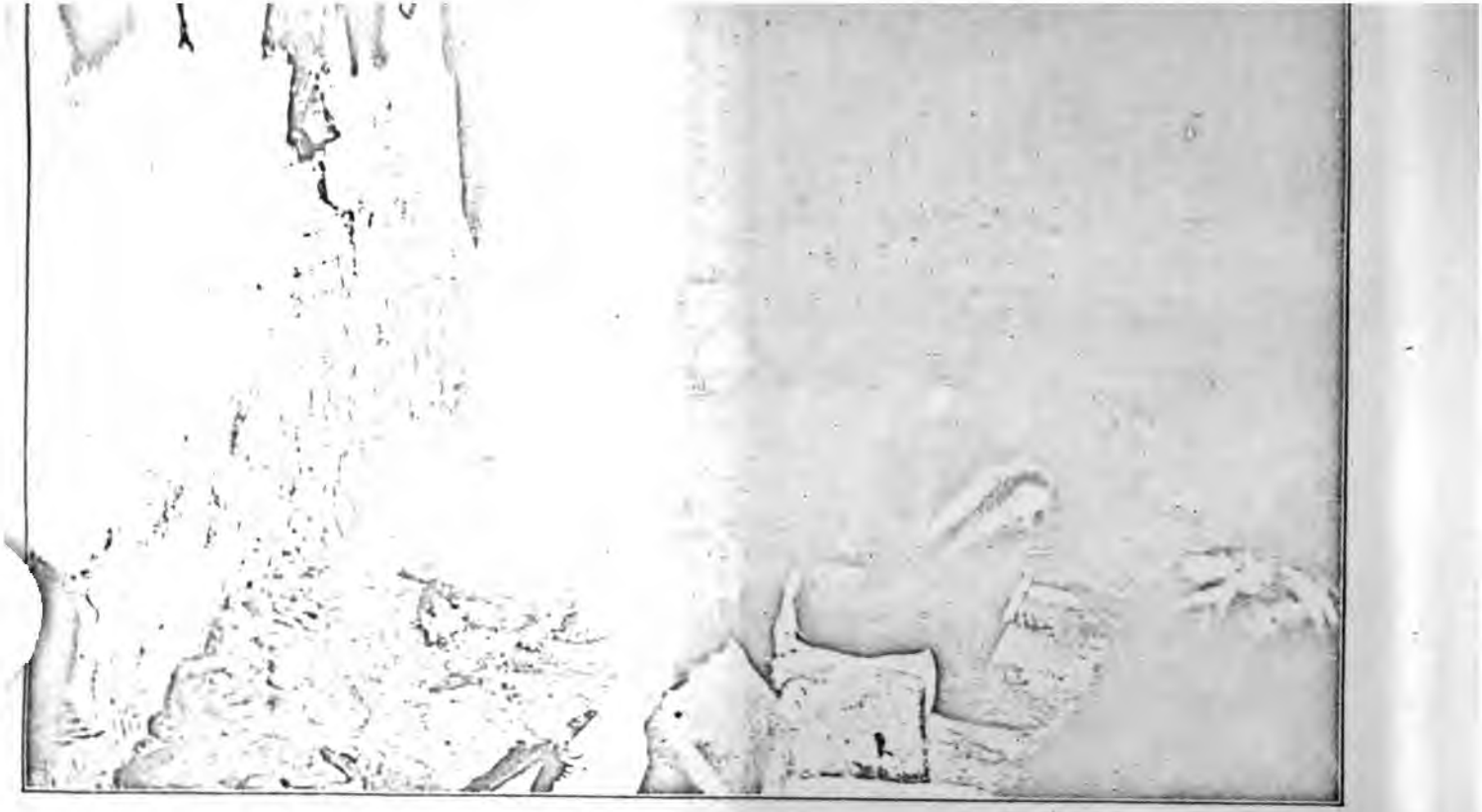
Pl. CXXVII. The Snake Washing.

The Snake priests resting and indulging in fraternal smoking after the washing of the snakes.

THE SNAKE WASHING.

PL. CXXVIII. THE SNAKE WASHING.

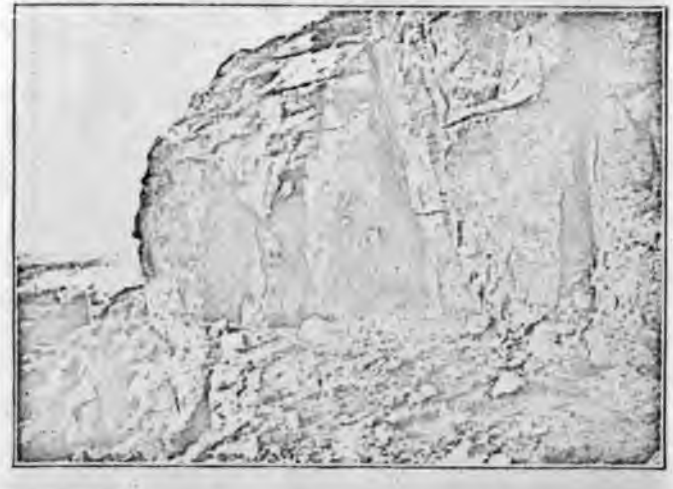
Lománakshu, chief Snake priest, uttering a prayer.



THE SNAKE WASHING.

Pl. CXXIX. The Snake Washing.

Boys guarding the snakes.



INCIDENTS OF THE NINTH DAY.

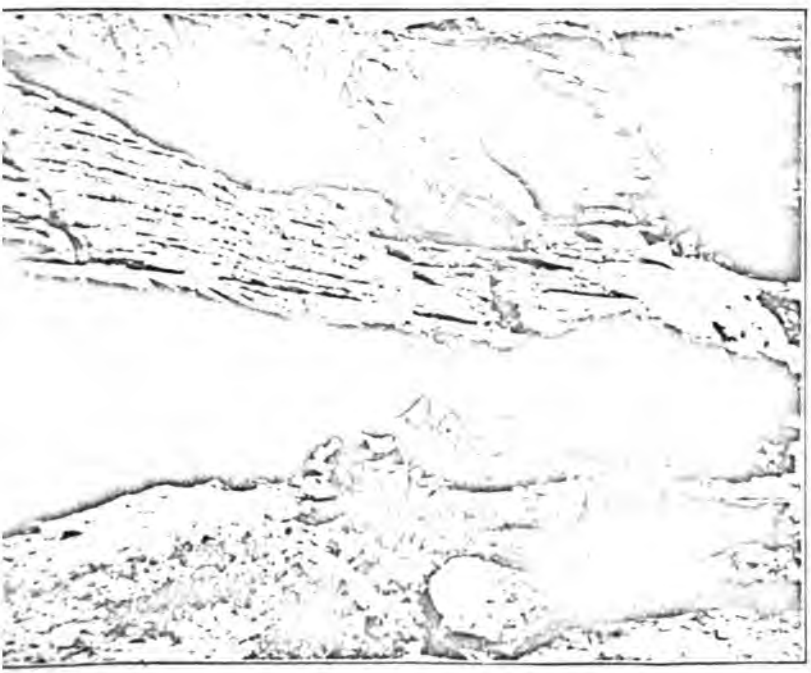
Pl. CXXX. Incidents of the Ninth Day.

a. The Kalehtaka leaving the Snake kiva with the bowl of medicine water after the washing of the snakes.

b. The Kalehtaka depositing a portion of the water from the medicine bowl at the head of the north trail.

c. Snake priest washing after the Snake dance and before the drinking of the emetic.

d. Snake priest depositing snakes and bahos.

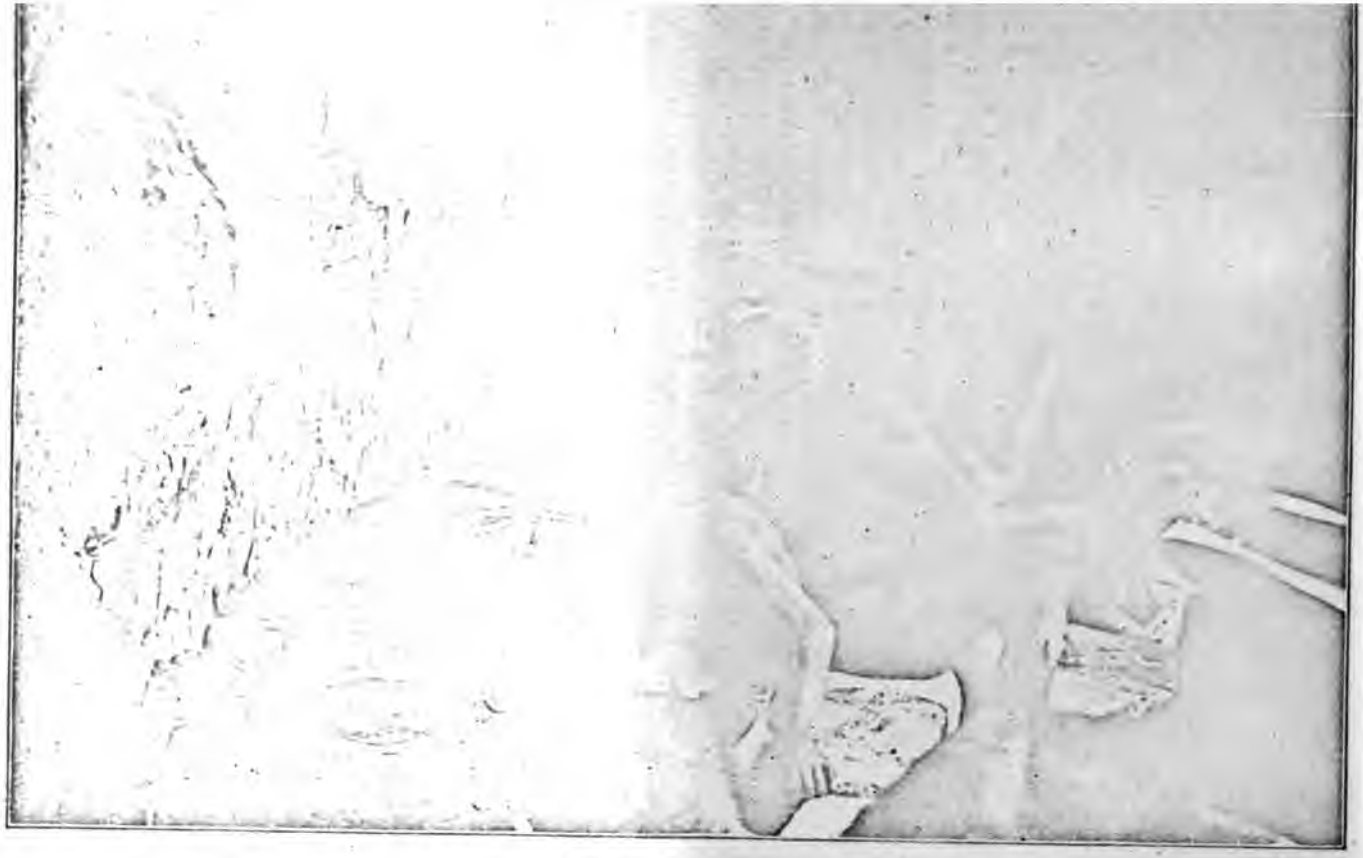


Pl. CXXVI. Snake Washing.

The Kalchtaka about to plunge a handful of snakes into the medicine bowl. Behind him are standing the two warriors.

Pl. CXXVII. The Snake Washing.

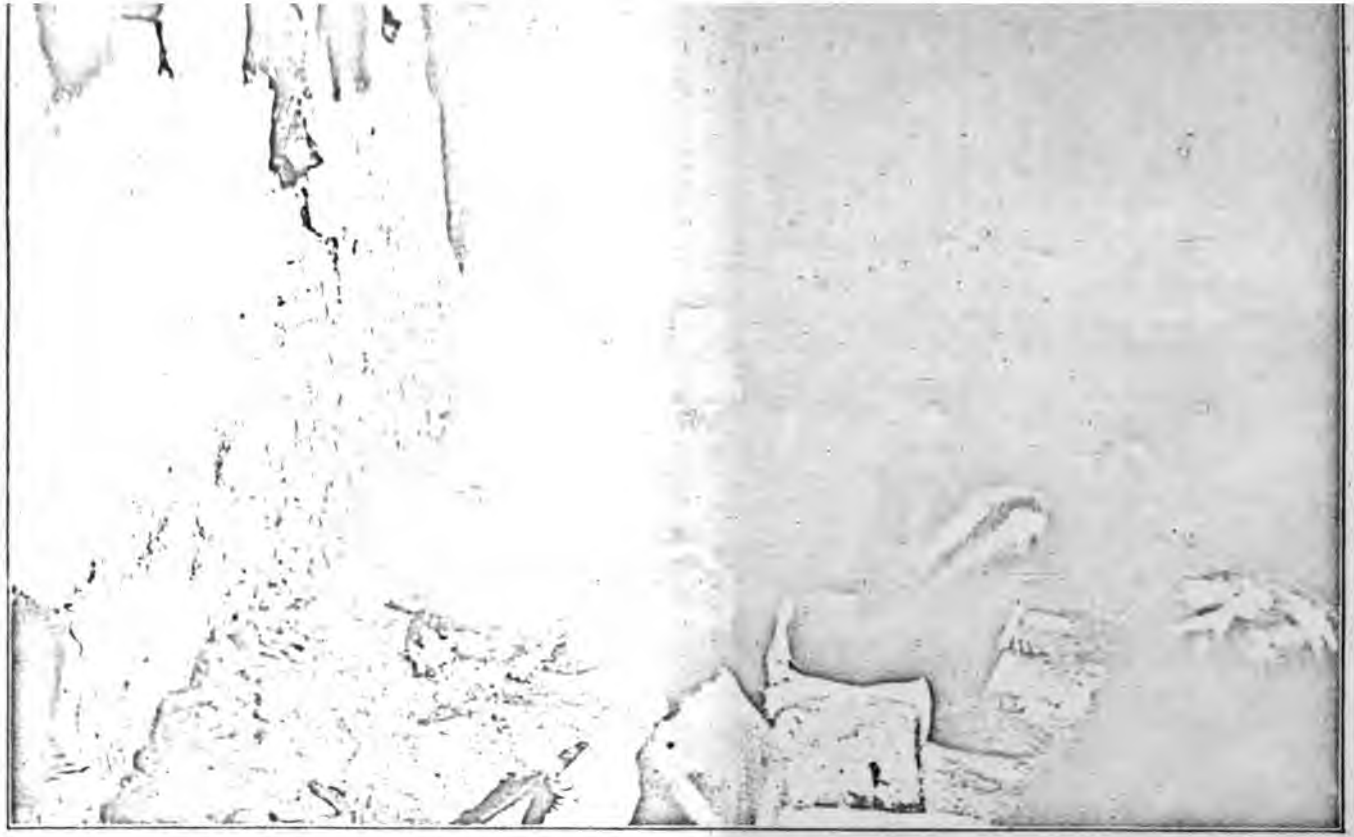
The Snake priests resting and indulging in fraternal smoking after the washing of the snakes.



THE SNAKE WASHING.

Pl. CXXVIII. The Snake Washing.

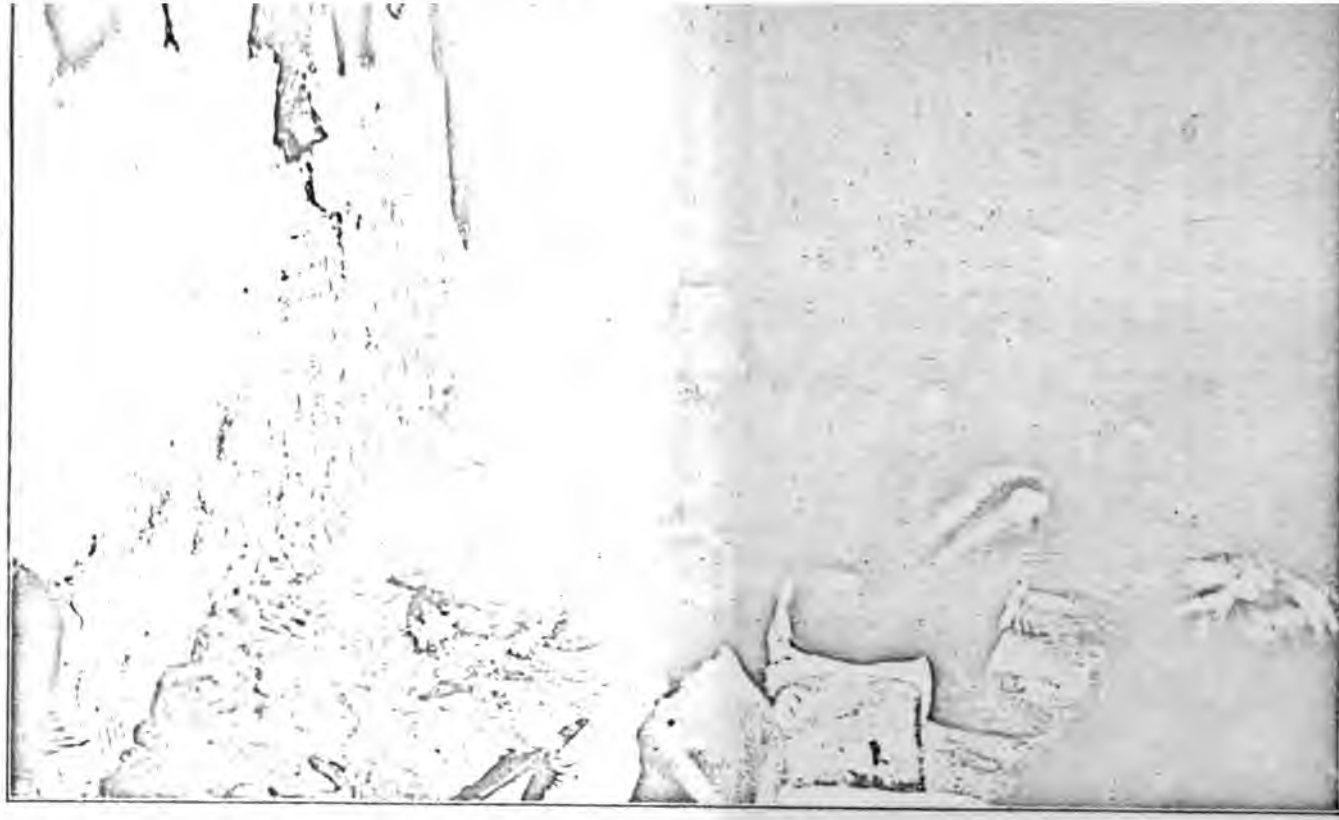
Lománakshu, chief Snake priest, uttering a prayer.



THE SNAKE WASHING.

Pl. CXXVIII. The Snake Washing.

Lománakshu, chief Snake priest, uttering a prayer.



THE SNAKE WASHING.

Pl. CXXIX. The Snake Washing.

Boys guarding the snakes.

INCIDENTS OF THE NINTH DAY.

PL. CXXX. INCIDENTS OF THE NINTH DAY.

a. The Kalehtaka leaving the Snake kiva with the bowl of medicine water after the washing of the snakes.

b. The Kalehtaka depositing a portion of the water from the medicine bowl at the head of the north trail.

c. Snake priest washing after the Snake dance and before the drinking of the emetic.

d. Snake priest depositing snakes and bahos.

PL. CXXXI. SHRINES IN WHICH ARE DEPOSITED THE SNAKE RECEPTACLES AFTER THE CEREMONY.

a. The image in front, leaning against the box, is an effigy of Kohkang-wuhti, Spider Woman.

b. An older place of deposit, to the left of the one shown above.

their bare feet rested on the sand field. Sosónkiwa, dressed as a Kalehtaka, assumed a position near the center of the line. The bags of snakes were brought to his side now by one of the men, whereupon Lomanakshu uttered a prayer, when Homiwushyoma followed with this prayer: "Yes, all right! Yes, we work here with our animals. This way we have here our ceremonies, here with our fathers. Later they will again be released. May we be glad! May we be strong. May we be watchful. Yes, that way." All now beat their whips, and the priest, who sat next to Lomanakshu, vigorously shook an antelope rattle. The Kalehtaka now plunged his hand into a sack containing the largest of the snakes and drew out a handful, which he then plunged into the bowl of medicine water and dropped them down in front of him on the sand field. Two of the men, Luke and Nakwayeshwa, stood behind the Kalehtaka, waving whips. The snakes were now passed in handfuls to the Kalehtaka, who plunged them into the water and cast them upon the sand field, the priests waving their whips vigorously and all the while rapidly singing a song which was now weird, now low and with slow measure, now faster, and now more vigorous (see Pl. CXXVI). Naturally, as the snakes were dropped upon the sand field many of them attempted to escape, starting rapidly, trying to crawl away between the feet and knees of the priests, in which case they were pushed back by the whips or grasped with the hands and placed on the sand field. The performance concluded by the priests dropping their whips, and those who wore *hurunkwas* took them off and cast them also in among the snakes on the sand field. It was now noticed that only three of the priests in the entire line wore no *hurunkwa*, while three of the priests and one boy had no bandoleer. At the conclusion of the washing of the snakes, the Kalehtaka took up the bowl of water and carried it out of the kiva, where he made a sinistral circuit of the village, pouring a portion of the water at the head of each trail (see Pl. CXXIX, *a* and *b*). Later, the four receptacles, which had until now confined the snakes, were carried out and deposited on a ledge of rock at the west of the village, where may be seen many similar jars used in former years (see Pl. CXXXI).

The older priests assembled in a circle around the hearth, where they engaged in fraternal smoking (see Pl. CXXVIII), the care of keeping the snakes confined to the sand field being left to three or four of the smallest boys. This they did for two hours with unfailing pleasure and delight (see Pls. CXXVIII and CXXIX). These boys, barefooted and otherwise entirely naked, sat down on the stones and with their whips or naked hands played with the snakes, permitting to crawl over and under their feet, between their legs, handling

them, using them as playthings, paying no more attention to the rattlesnakes than to the smallest harmless whip-snake, forming a sight never to be forgotten. It must be admitted, however, that owing to the absolute abandon and recklessness used by the boys in handling these snakes, all of one's preconceived notions of the dangerousness of the rattlesnake entirely disappeared. Occasionally, one of the snakes, being tossed to a distance of four or five feet, would apparently resent the insult, but before the snake had had sufficient time to coil it would be straightened out by one of the other boys or tossed back to its original position, and so the sport (for it was nothing less to these boys) continued, as has been stated, for more than two hours.

At about five o'clock in the afternoon the Snake priests began preparations, as on the day before, for the public performance in the plaza, which on this day is known as the Snake dance. With the soot from the bottom of an old cooking vessel, the priests blackened their bodies, not uniformly, however, over the entire surface, with a deep black. The face was also painted black, with a pink spot on the forehead, while the surface under the chin was painted white. On the outer upper and lower arms, the shoulders, the back of the shoulders, the center of the back, over the navel and on each side of the breast, was now daubed a large, pinkish-colored spot. The legs above the knees were painted black, while a pink spot was now placed on the outside of the leg just above the knee. Over that portion of the face which had been blackened was rubbed specular iron. The costume of the Snake priests consisted of the *tcuvitkuna* (snake kilt), the *totoriki* (bandoleer), *hurunkwa* (a hollow stick with different kinds of feathers attached to it), the *nakwa ita* (a bunch of owl feathers and a bunch of eagle breath feathers, to the tips of which are tied bluebird feathers), the *mashmiata* (arm bands, made of the bark of a cottonwood root and worn on the upper arms), a *sikahtay pŭkaat* (fox-skin), suspended behind from the belt, a *wokokwāwa* ("big belt"), which is a fringed buckskin sash and a pair of red moccasins with fringed ankle bands. It should be remarked, however, that in a few instances the one or the other of these objects was missing. Each dancer also had a *ngumanmomokpu* (meal bag) and a *teŭwowahpi* (snake whip), and some had wrist-bands of various kinds. Lomanakshu had already removed the snakes in two bags to the *kisi* and now brought in from the Antelope kiva the black *chochopkis*.

The Antelope priests had in the meantime also been preparing for the dance. Inasmuch as there was considerable variation in the costumes of the Antelope priests, the following table has been prepared which shows at a glance the variations among the individual members. Numbers refer to the numbered list of participants:

COSTUMES OF ANTELOPE DANCERS ON NINTH DAY.

*No. 1.	(Chief Priest.)		Kilt,	sash,	fox skin,	anklets,	(arm bands, with either) (eagle or hawk feather on them)			yarn on both legs,	none on wrists,	beads.						
No. 2.			"	"	"	"	"	arm bands,			"	"	"	yarn	"	"	"	
No. 3.			"	"			"	"	"		"	"	"	"	"	"	"	
No. 4.	Yarn bandoleer,		"	"	"	"	"	"	"		"	"	"	"	"	"	"	
No. 5.	"	"	"	"	"	"	"	"	"		"	"	"	\ " on right wrist, / / bracelet on left wrist, \			"	
No. 6.	"	"	"	"	"	"	"	"	"		"	"	"	do.		do.	"	
No. 7.	"	"	"	"	"	"	"	"	"		"	"	"	do.		do.	"	moccasins
No. 8.	"	"	"	"	"	"	"	"	"		"	"	"	do.		do.	"	"
No. 9.	"	"	"	"	"	"	"	"	"		"	"	"	same as No. 1,			"	"
No. 10.	"	"	"	"	"	"	"	"	"		"	"	"	"		"	"	"
No. 11.	"	"	"	"	"	"	"	"	"		"	"	"	"		"	"	"
No. 12.	"	"	"	"			"				"	"	"				"	"
No. 13.	"	"	"	"			"	one	"	"				"		"	"	"
No. 14.	"	"	"	"			"				"	left leg					"	"
†No. 15.‡			"	"			"											
‡No. 16.			"	"			"											
No. 17.			"	"			"											
No. 18.			"	"			"											
‡No. 19.			"	"			"											"
‡No. 20.			"	"			"											
No. 21.			"	"			"											

*No. 1 held Antelope *natsi*.
†No. 15 held Snake *natsi*.
‡Had cottonwood branch thrust behind sash.

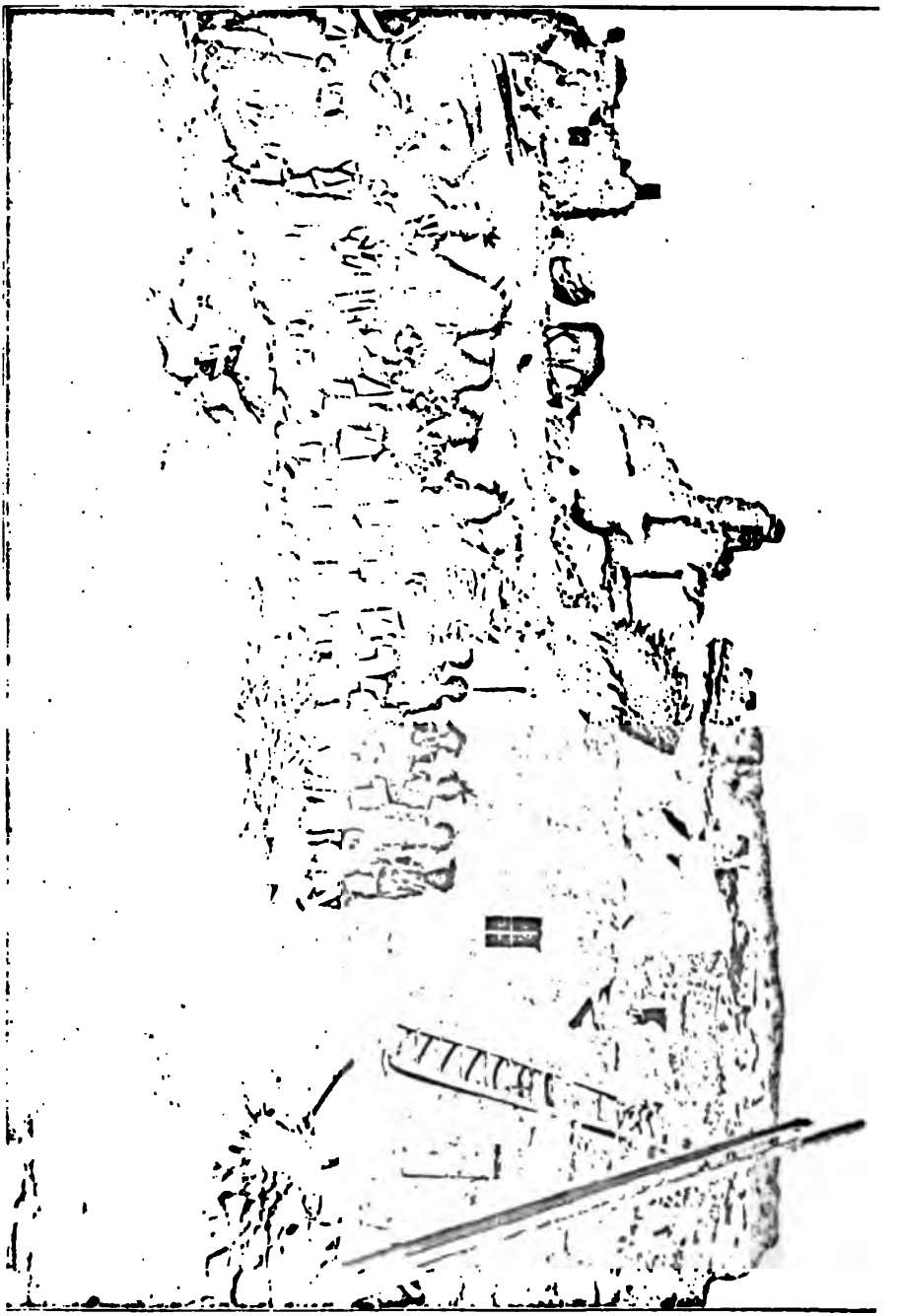
Antelope priests were painted up as follows: The entire
is daubed slightly black except the chin, which was thickly
with a black pigment. A white line, made with white kaolin,
wn from cheek to cheek over the upper lip, white zigzag lines
upper arm and upper leg and each side of the chest. The
arts of the arms and legs were also painted a deeper black
rest of the body. The white markings on the bodies were
e as were on the old men and smaller boys the previous day.
various plates bearing on this subject.)
alf-past five the Antelope priests, Polihungwa in the lead, left
. On the outside they formed in line facing the south
XXII), and stood shaking their rattles for a moment, when
rted at a dignified pace for the central plaza, where, as
y, they passed along the east wall toward the north end,
on the way the flat Bahoki, upon which they cast a pinch of
Then, having arrived at the north end of the plaza, they
gain along the western side, passing now the large shrine
ñapavi, upon which they also cast meal, and then, passing
plank in front of the *kisi*, stamped vigorously with their
t on the *sipapu* and cast on it a pinch of meal, and so on to
hern end of the plaza, where they turned east and then to
h. Thus they made the circuit four times, as on the previous
h circuit being shorter than the preceding one. The final
eing completed, they lined up in front of the *kisi*, Polihungwa
outhern end, as on the previous day, where they began rat-
d awaited the arrival of the Snake priests (Pl. CXXXIII,

h of the Snake priests having completed his preparations,
his snake whip, meal bag and a *chochokpiata*, and with Lomanak-
e lead they left the kiva. Lomanakshu, having gained the roof
iva, took down the Snake *aoátnatsi* (see Pl. CXXXIV, *d*) and
k a position at the head of the line, which, when formed, faced
e Pl. CXXXV). As they were about all out of the kiva,
ga, a boy, went over to the Antelope kiva and took down the
e *aoátnatsi*.* They now stood for a moment and then started
ck, long strides toward the main plaza (see Pl. CXXXVI and
XXIII, *c*), where they also made the four ceremonial circuits,
g meal on the two shrines and stamping vigorously on the
hen they lined up in front of the Antelopes with Lomanakshu
orth end of the line, the two chiefs thus being, as on the pre-

*ill be remembered that on the previous day Lomanakshu's brother removed the
átnatsi and gave it to Hopdonga, who held it during the dance.

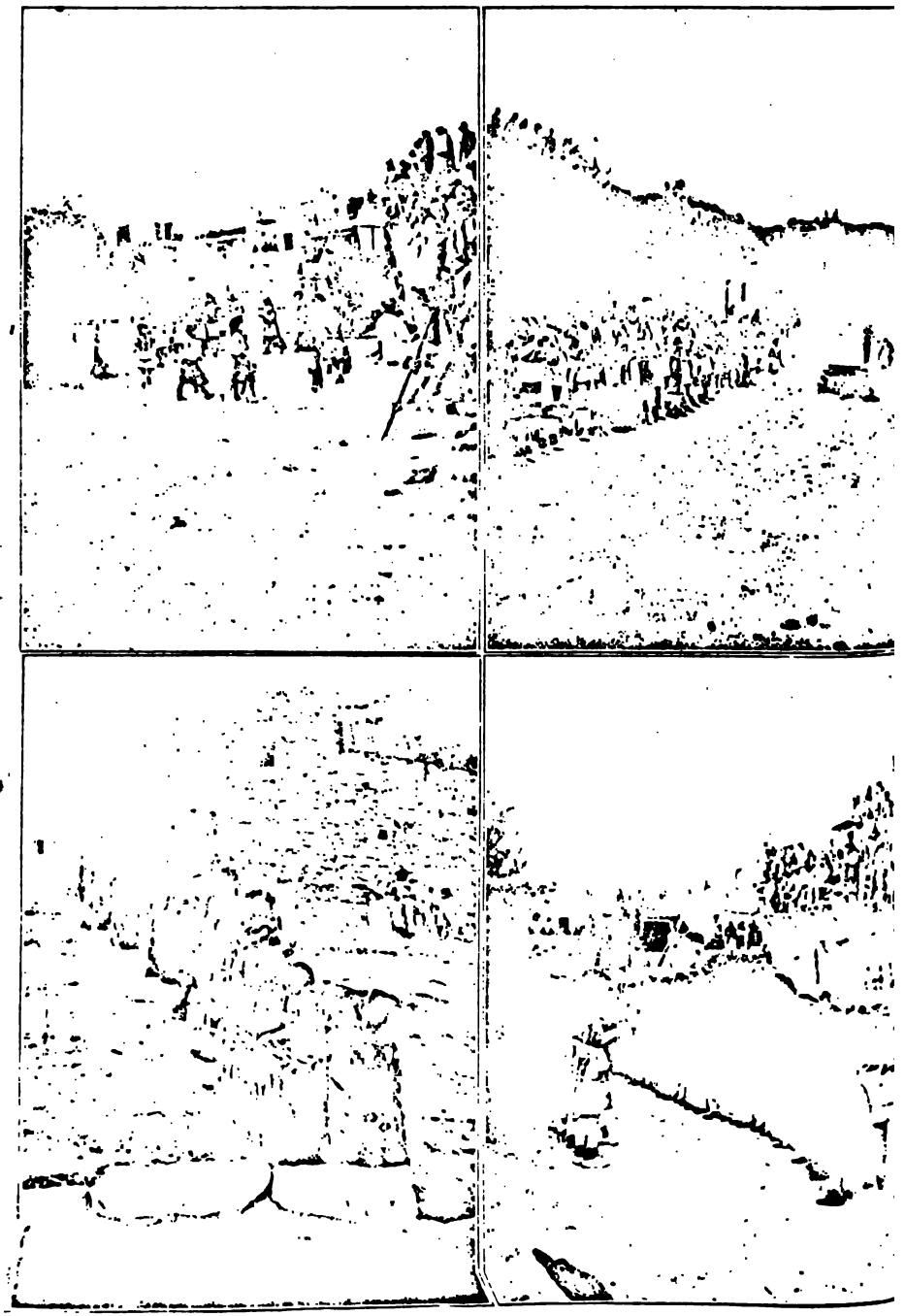
PL. CXXXII.

Antelope priests leaving kiva.



PL. CXXXIII. THE SNAKE DANCE.

a. Antelope priests making ceremonial circuit of plaza.
b. Antelope priests awaiting arrival of Snake priests.
c. Snake priests on way to plaza.
d. The beginning of the Snake dance.



Pl. CXXXV.

Line of Snake priests emerging from the kiva.

PL. CXXXV.

Line of Snake priests emerging from the kiva.

PL. CXXXVI. THE BEGINNING OF THE SNAKE DANCE.

The Antelope priests drawing up in front of the kisi; the Snake priests making the first ceremonial circuit of the plaza.

Pl. CXXXVII. The Snake Dance.

a. Carrier and hugger in front.
b. Carrier, hugger and gatherer.

PL. CXXXVIII. THE SNAKE DANCE.

The dancers passing the shrine of Buhoki.

repeated the low humming song, then the dancing, etc., both per
ances being repeated about ten times. The Snake men then t
their snake whips behind their belts and, while they again humr
song, at the same time stepping forward and backward, the Ant
men rattling, some of the Snake men began to detach themsel
threes from the line, going to the *kisi* where a snake was handed t
of them by a Snake priest who did not participate in the ceremony
was called from among the spectators on the house tops for
purpose.

The dancer having been handed a snake, placed it betwee
lips (*ǩahchanglawu*) and moved slowly forward being accompani
another priest who had placed his arm around the dancer's
(*mdwokngwu*), occupying, as it were, with his snake whip, the s
tion of the snake, warding off the latter's head from the dancer's
as much as possible (see Pls. CXXXVII and CXXXVIII). As
as these two had described the circuit in front of the *kisi* the s
was dropped and picked (*pungñimani*) up by the third man. Th
again approached the *kisi*, received another reptile and went thr
the same performance. The gatherers held sometimes as ma
four, five and even more snakes in their hands, and it has
observed that on several occasions a dancer would take more
one reptile at a time between his lips.

As soon as a snake is dropped the gatherer concerns himself
it, either pickir it up at once or first letting it glide away a

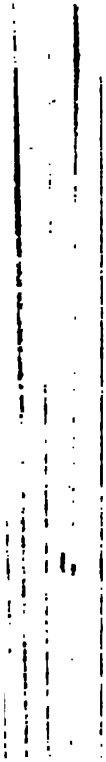
to them. None seem to be more reckless in handling the snakes than the smaller boys (see Pls. CXXXIX and CXL).

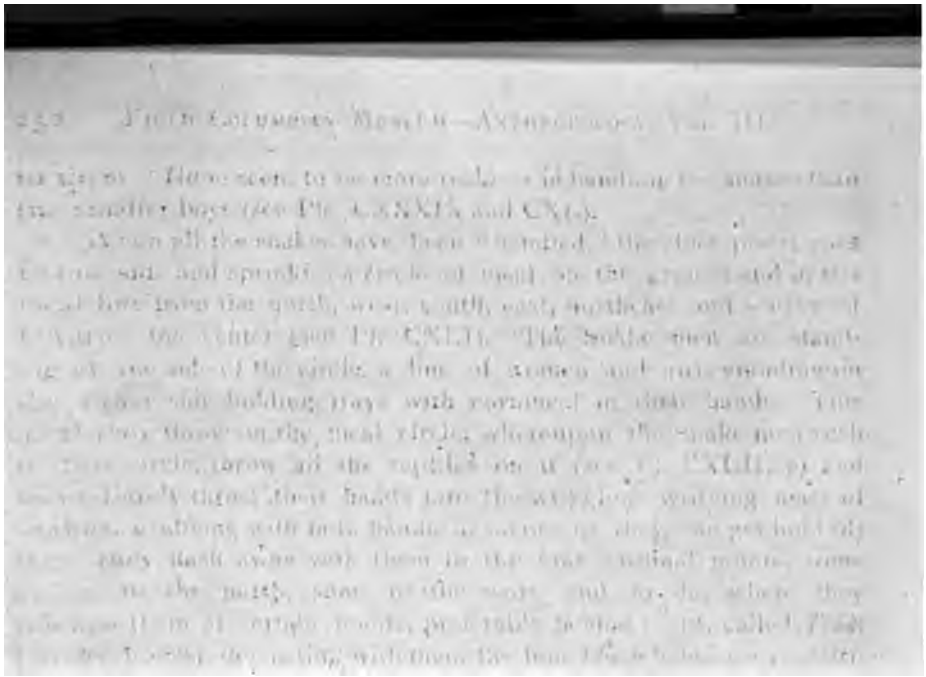
When all the snakes have been "handled," the chief priest goes to one side and sprinkles a circle of meal on the ground and in it a meal line from the north, west, south, east, northeast and southwest towards the center (see Pl. CXLI). The Snake men are standing at one side of the circle, a line of women and girls standing on the other side holding trays with cornmeal in their hands. This meal they throw on the meal circle, whereupon the Snake men rush to the circle, throw all the reptiles on it (see Pl. CXLII, *b*) and immediately thrust their hands into the wriggling, writhing mass of snakes, grabbing with both hands as many as they can get hold of; then they dash away with them to the four cardinal points, some going to the north, some to the west, and so on, where they release them at certain points, preferably behind rocks, called *Tcūki* (snake house), depositing with them the long black bahos (*chochopkis*), which they held in their hands with some cornmeal during the dance (see Pls. CXLIII and CXX, *d*). After the Snake men had left, the Antelope priests again made the four circuits on the plaza in the same manner as when they came and then returned to the kiva. The asperger who had held the medicine bowl and who had asperged the dancers occasionally during the dance, threw some cornmeal into one of the shrines on the plaza (Bahoki), then placed a baho and poured the water from the medicine bowl into the shrine, and finally threw in the wreath of cottonwood saplings that he had worn around his head.

One of the snake dancers who had evidently failed to get any snakes to take down the mesa made the usual four circuits on the plaza, which caused some hilarity among the spectators, and then also left for the Snake kiva.

In about fifteen or twenty minutes the Snake men began to return, divested of their snake costumes. (See Pl. CXX, *c*.) They began at once to wash off the paint from their bodies at some little distance from the kiva. While this was going on five elderly women brought six bowls of emetic to the kiva that had been boiled in the house of a woman of the Snake order in the afternoon (see Pl. CXLIV, *d*). After the men had washed their bodies they began to drink great quantities of the emetic (see Pl. CXLIV, *c*), which, after some assistance by the forefingers, caused profuse emesis. It is said that this is done to purge the participants in the ceremony from any snake charm that might be dangerous to the other inhabitants of the village (see Pls. CXLV and CXLVI).* The costumes were taken into the kiva

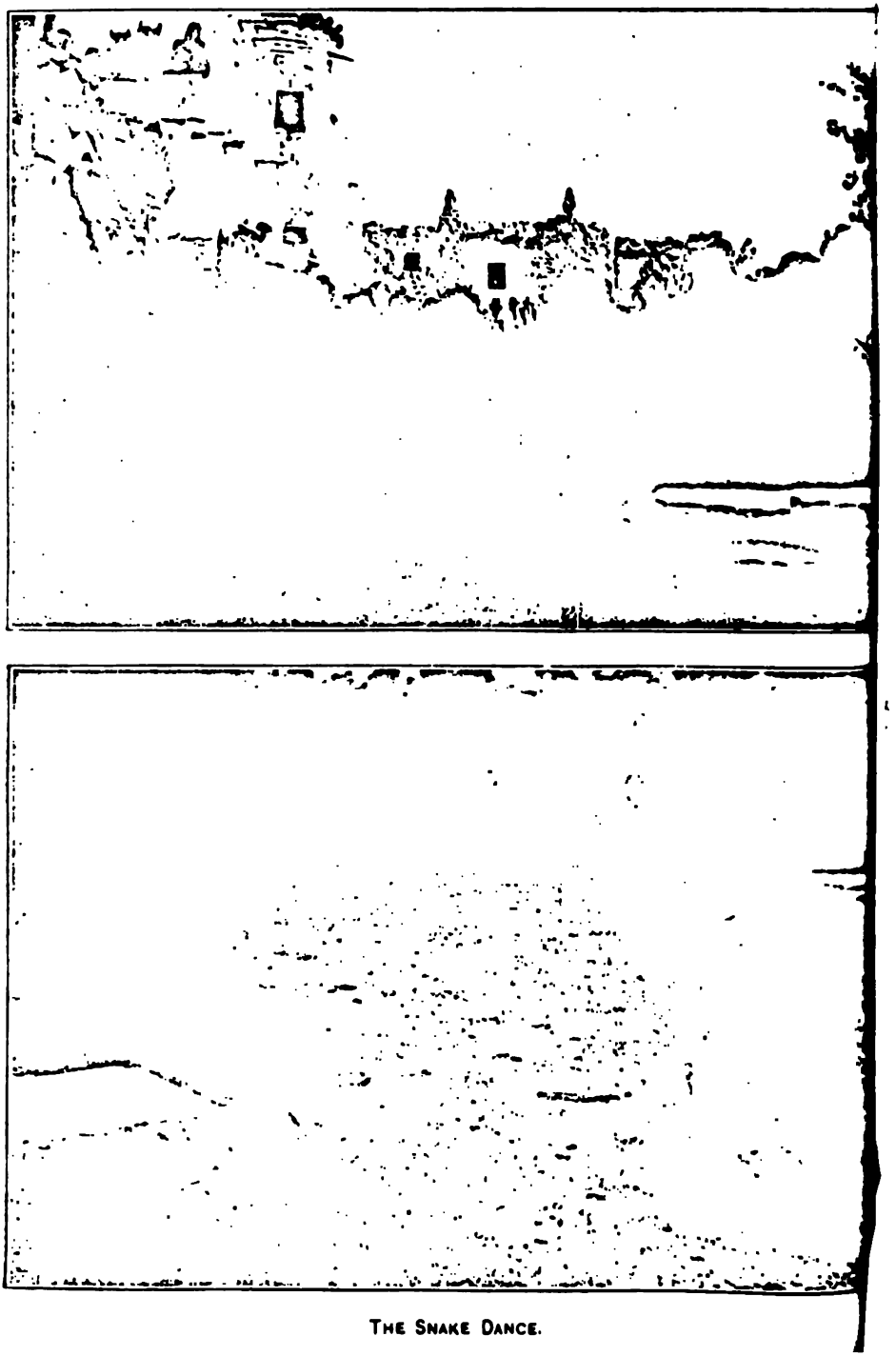
*In the course of the afternoon the old blind man asked one of the novitiates whether he knew how to produce vomiting, and if not, he should not drink too much of the emetic.





PL. CXXXIX. THE SNAKE DANCE.

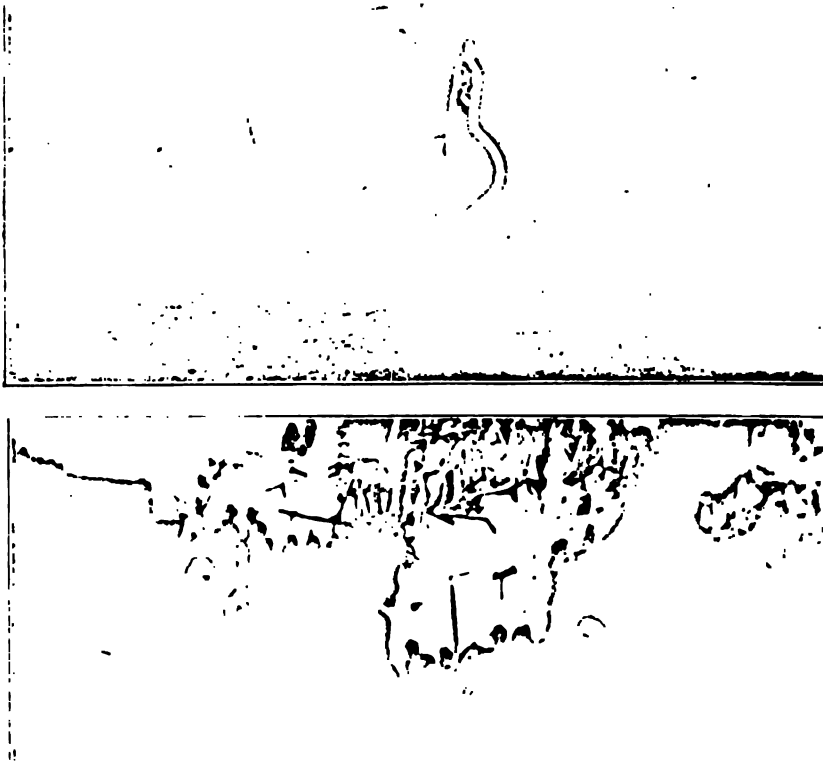
a. A young Snake priest about to pick up a snake.
b. Priest using the snake whip preparatory to picking up a snake.

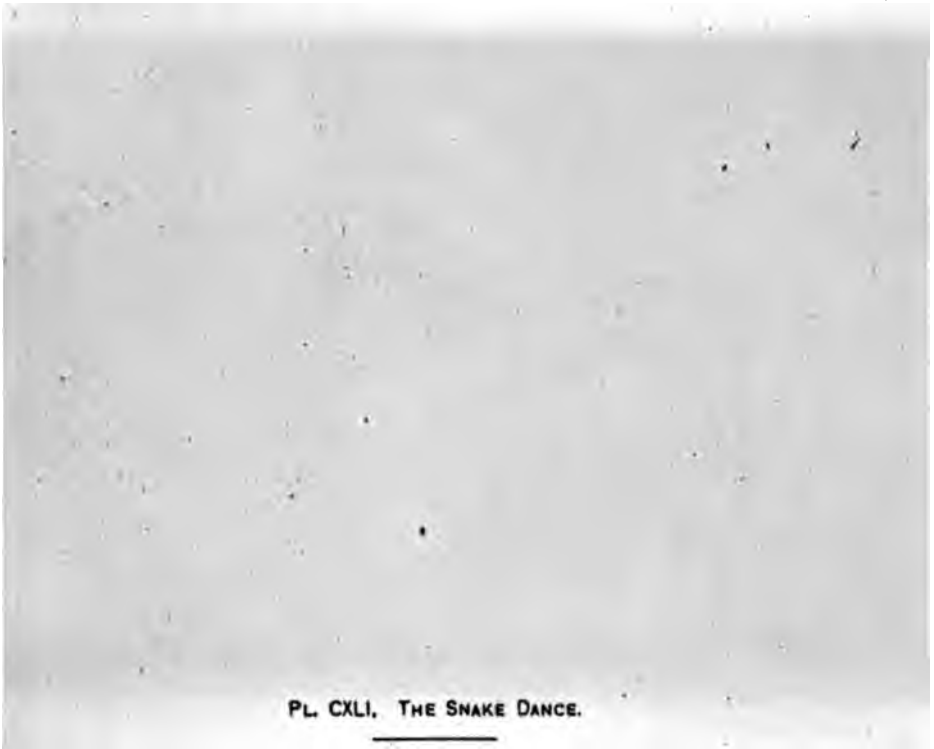


THE SNAKE DANCE.

PL. CXL. THE SNAKE DANCE.

a. Passing the kisi on the second round.
b. In the center a gatherer with his left hand full of snakes.



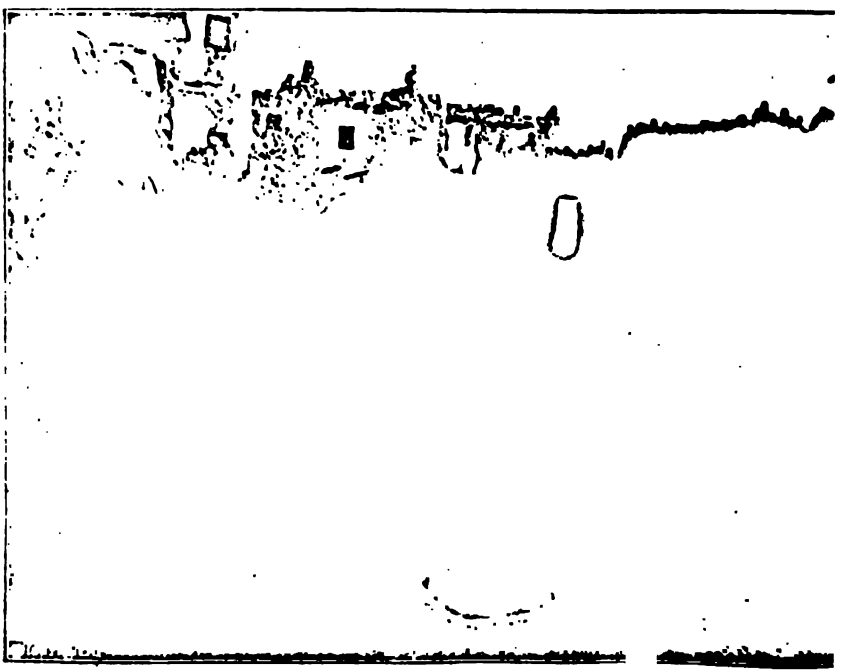


PL. CXLI. THE SNAKE DANCE.

a. The Snake priests on the last round.
b. The circle of Snake priests after the formation of the cornmeal circle.

a

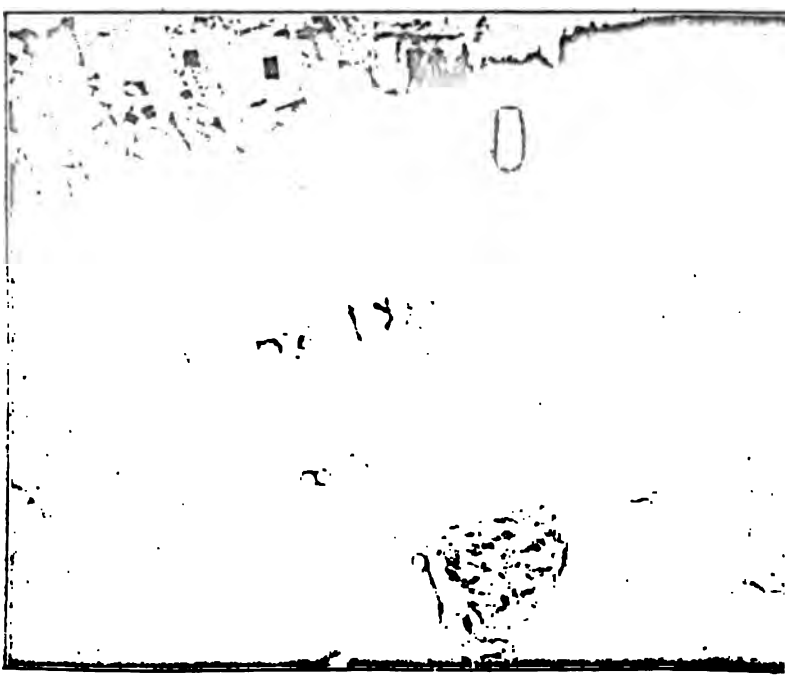
b



Pl. CXLII. AFTER THE SNAKES HAVE BEEN PITCHED INTO THE CORNMEAL CIRCLE.

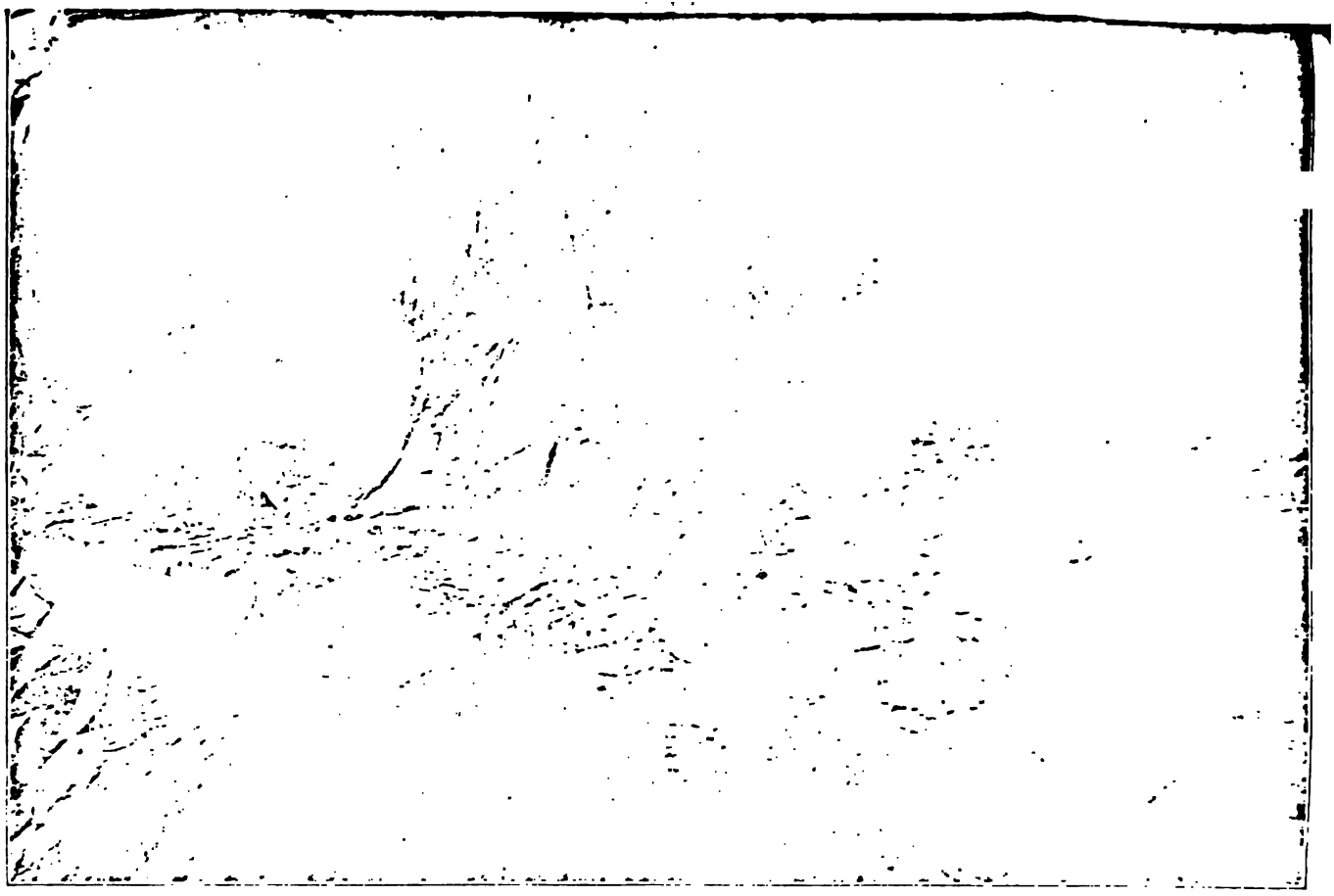
a. Priests waving their whips over snakes preparatory to seizing them.

b. Antelope priests making the final circuit of the plaza after the departure of the Snake priests.



PL. CXLIII.

Deposit of black snake-bahos on the north side of the mesa.

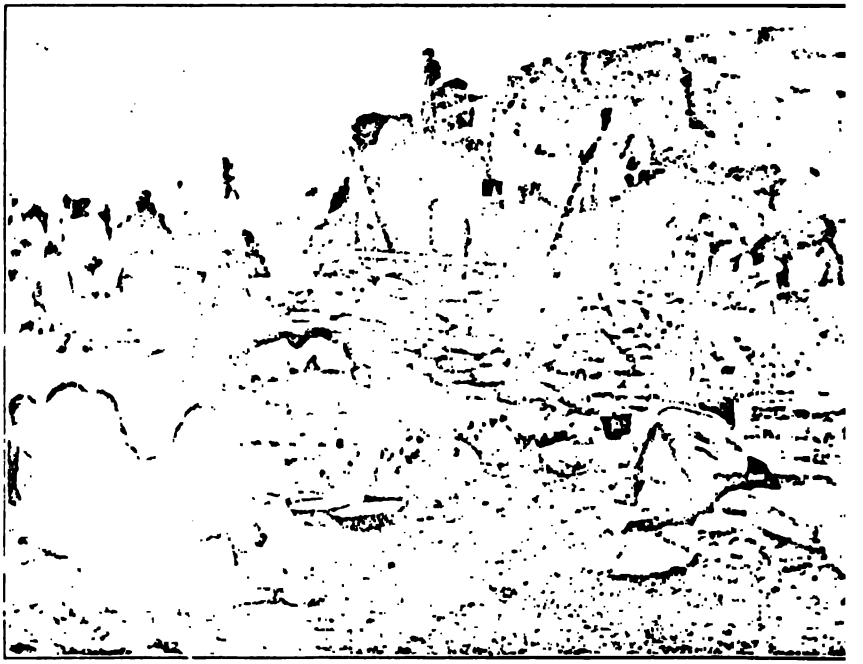


Pl. CXLIV. The Emetic.

a. In front of the Snake kiva may be seen several jars of water and the four ls of emetic.

b. The Snake priests drinking the emetic.

a

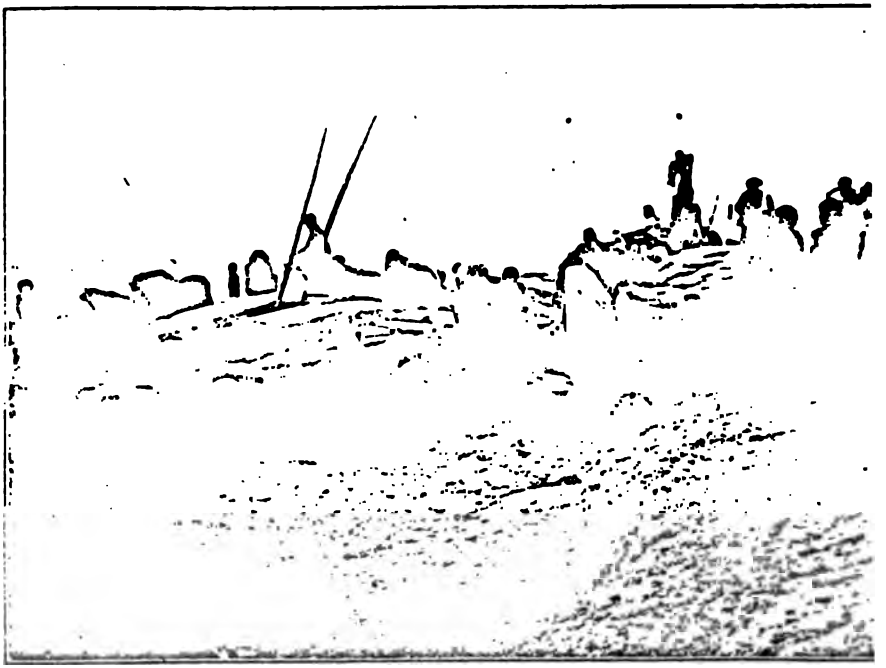


b

PL. CXLV. THE EMETIC.

a. Priests drinking the emetic from the jars; in the rear priests may be seen stooping over the side of the kiva wall.

b. Priests vomiting from the roof of the kiva.

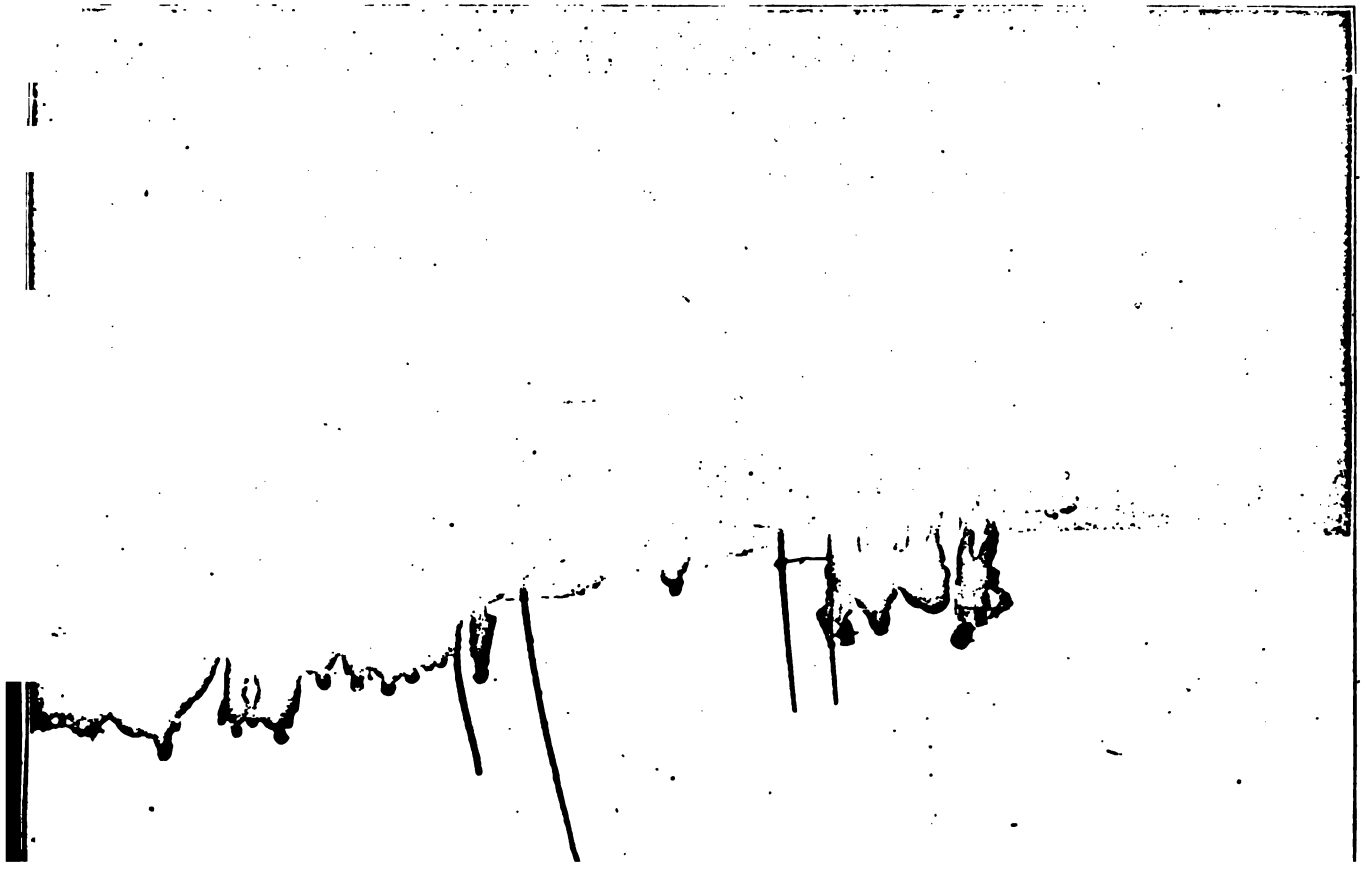


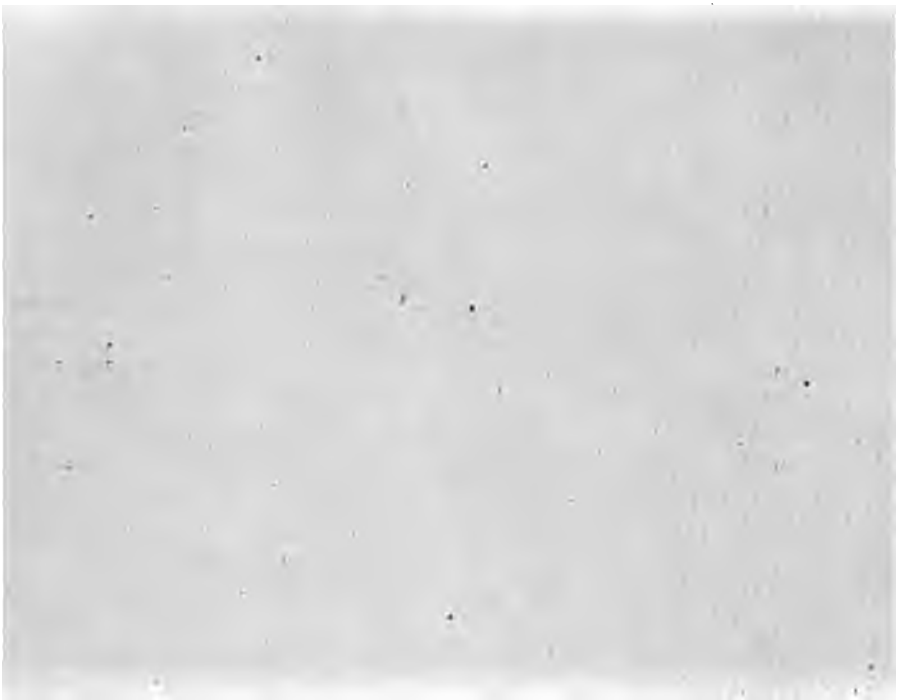
a

b

PL. CXLVI. THE EMETIC.

Priests vomiting from the roof of the kiva.





before their owners washed off the paint. It was noticed that time the snake whips, snake sacks, lightning frames, bull r snake jugs, etc., were still lying on the kiva floor.

While the men were still engaged in vomiting, the women to bring food to the kiva, which was taken into the kiva by t already through with the purification ceremony, and placed floor on the elevated portion of the kiva. As the Snake m fasted all day the evening meal was looked forward to with deal of interest.

After the emetic had taken effect and all the priests had the kiva, they for the most part resumed the ceremonial circl the hearth and engaged in fraternal smoking. Nakwayeshw brought in a girl baby and placed his lips to its head. He t down, whereupon Lomanakshu took a pinch of meal and sp the snake whips. Then Lomanakshu went over to Nakway holding the child, and prayed a long prayer. He then spa *hohoyaonga* which he had been chewing into his hands and them over the child's body. He did this four times. He then his mouth over all parts of the child's body with a loud sn noise, and then expectorated in a vigorous manner into a jar.

Another child had in the meantime been brought Lomanakshu's brother went through a similar performance In taking the meal for the passage over this child's body noticed that he first put watermelon seeds in his mouth, then them in meal, and then placed them in his mouth. Still children were brought in, until finally there were as many Other priests joined in this performance, all at the beginning their mouths over the children, beginning with the feet and w towards the head. All then arranged themselves in a circle the hearth with Lomanakshu in the center, when they be intone a low song. Nakwayeshwa then took up a snake wh beginning on the west side of the ladder passed around the east, walking behind the priests and shaking over the h each one the snake whip, describing as he did so a circle. performance is taking place behind him each individual t piece of black charcoal of sheep's dung, which has in the mo been passed around the circle, moistens it by holding it in f his mouth and with a motion of the lips and tongue placing sa it. Then with it in his right hand he describes an irregular in front of his face and casts it up the kiva hatchway. As yeshwa reached the eastern side of the circle he rubbed his h the ladder. He then retraced his steps to the west, thus de

the circle four times. He then went back and forth once more, this time touching each member on the head with his snake whip. The priests now ate heartily of the feast which had been brought into the kiva at the conclusion of the meal. The snake *natsi* was brought into the kiva at about seven o'clock.

The Antelope men, after having returned to the kiva from the plaza, at once began to disrobe, wash the paint from their bodies, roll up their costumes, returning parts of the costume that had been borrowed, and then smoked, chatted and last but not least, partook of a hearty supper which had been provided for them by their families and relatives.

THE FOUR DAYS AFTER THE CEREMONY: NYÖLIWA (WRANGLING).

The performances on the four days succeeding the nine ceremonial days are called *nyöliwa* (wrangling).

The four days are not ceremonial days, strictly speaking, but rather days of pleasure, frolic and fun, especially for the young people of the village. These four days have not been especially observed on the occasions of this Snake ceremony, but they are, so far as has been observed, essentially the same in all cases where they take place in connection with a ceremony.

The festivities following ceremonies that occur in the summer and fall, when the crops are still unharvested, are, at least partly transferred to the fields.

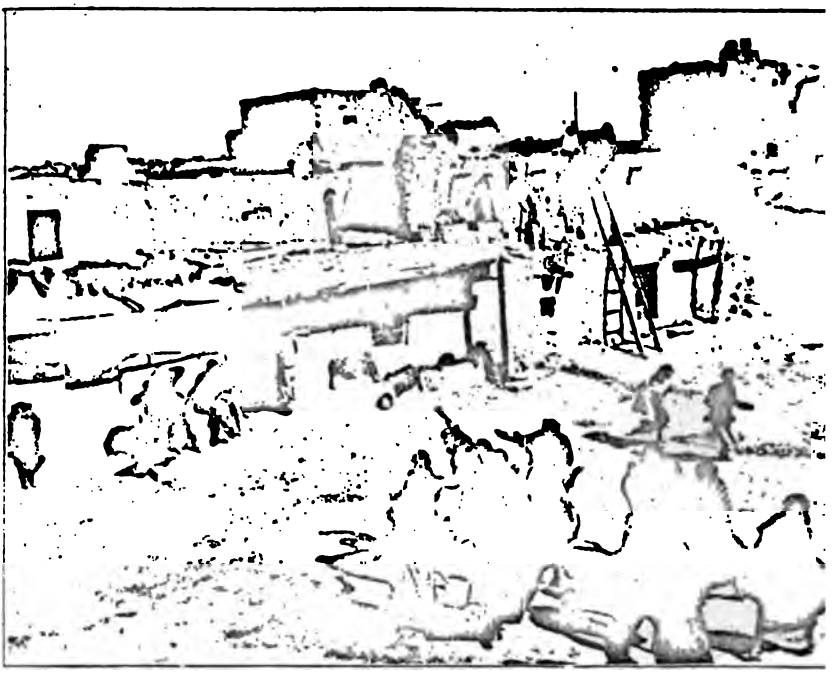
On the first day the performances usually take place near and in the village. The young people and children congregate in various places. The young men and boys hold out presents, which the women and girls try to take away from them, chasing the holders of the presents around the village, through the streets, over the house-tops, etc., and wrangling with them when they get hold of them. The presents consist of corn, melons and other objects of food, pieces of calico, baskets, small coins, silver buttons, etc. In order to make it more difficult for the pursuers to capture them, the men often divest themselves of their shirts, and even of all their garments, with the exception of the breech-cloth. When this is not done, their clothes are often torn to shreds. These wranglings take place principally in the morning and in the evening, but are carried on with more or less vigor throughout the day. (See Pl. CXLVII.)

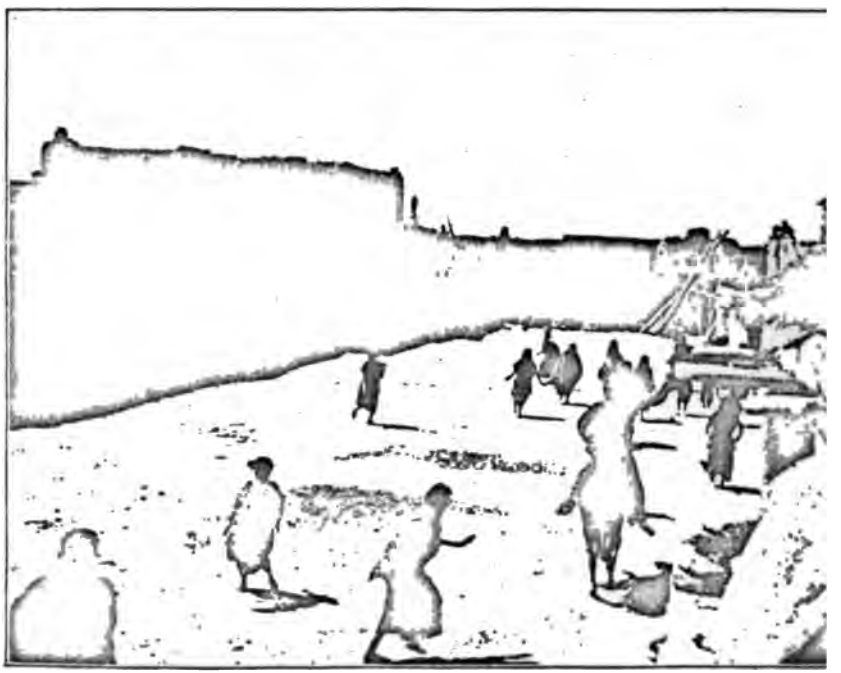
During the Snake ceremony, while the corn is in the fields and the water and musk-melons have begun to mature, the scene of action is soon transferred to the fields, where the wranglings alternate with

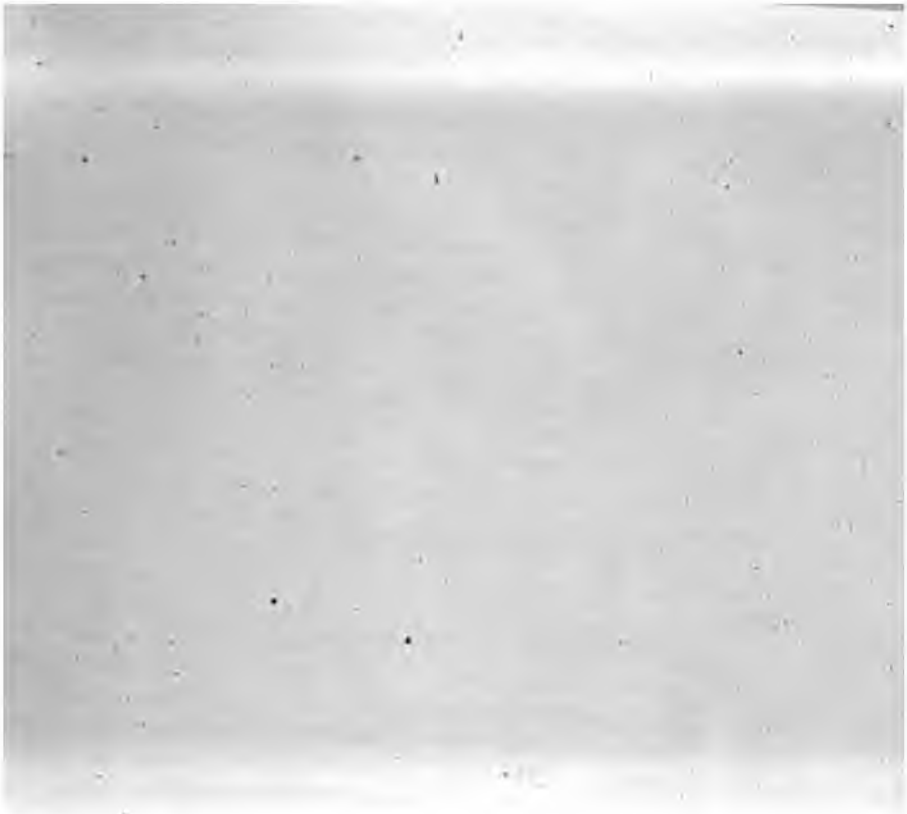
The publication ceremony following the night of

Pl. CXLVII.

The jollification ceremony following the ninth day.







feasts, in which melons and young roasting ears form the principal objects of food. Usually, some of the older people of the village are present to preserve propriety.

Both Snake and Antelope priests are expected to practice strict continence during these four days and to sleep in their kivas, where they indulge in fraternal smoking around the fireplace. Otherwise, they follow their usual pursuits of life. As far as known, no ceremonies are performed by the participants on these days, unless it be the sprinkling of a pinch of sacred meal to the rising sun at early dawn.

THE SNAKE LEGEND.

A long time ago there lived some people at Tokóonangwa who were then not yet Snake people. The place where they lived was situated near the bank of the Grand Cañon, and the chief's son often sat at the bank and wondered where all that water was flowing to. "That must certainly fill it up very much somewhere," he thought. After pondering over this awhile, he asked his father, who was a chief, about it. "So that is what you have been thinking about," the latter said. "Yes, and I want to go and find out where all that water flows," the son replied. The father was willing that his son should go and told him to prepare a box (boat) and arrange it so that all the opening could be closed if necessary. This the young man did, preparing also a long stick with which he could push the box from the shore and get it afloat if it ran ashore or aground. The chief prepared for his son numerous bahos which he should take with him, and after having prepared some lunch and placed everything into the box, the young man also entered. The openings were closed up, yet so that he could open them and look out, and then the box was pushed into the stream and left to float down with the current.

After awhile his boat ran against land; he opened one of the holes and looked out and found that he had run against an island, but that there was water everywhere. He saw it was the *bahtowakchi* (ocean). He opened his box and went ashore, and found the kihu (house) of *Kohkangwuhti* (Spider Woman). This house was a hole in the ground. She hailed him and invited him to enter. He

said he could not as the hole was so small. She told him to put his foot in and enlarge it. This he did, and then entered and told his story, saying that he had come to see where all that water flowed and to see whether he could not find something that would benefit his people. Especially was he also hunting some beads, shells, etc. He then handed her a baho, which made her very happy. She then said that she would go with him, as those objects were jealously guarded by ferocious animals. "If you had not found me," she said, "how could you have found and gotten them and how could you have gotten back?" So she gave him some medicine, and taking a seat behind his ear, they started. He took some of the medicine into his mouth, chewed it, spat it on and over the water and at once a bridge of a rainbow was spanned across it, over which he crossed the water. They saw at a distance a kiva, to which they wanted to go. Soon they came upon a *toho* (panther), who growled fearfully. The youth spat some of the medicine on him, and gave him one of the bahos, whereupon he let them pass. Soon they encountered a *honawuu* (bear), who grunted and would not let them pass until he had been treated the same way as the panther. The next was a *tokotci* (wild cat), then a *kwāwuu* (gray wolf), and finally a *kahtoya* (a species of very large rattlesnake). All were treated in the same manner. They then entered the Snake kiva, on the outside of which hung on the ladder an *aoätnatsi* (bow standard). In the kiva were assembled many people, who wore no clothes but a *sakavitkuna* (blue kilt) and beads, their faces being painted with *yalahaii* (specular iron). The young man sat down; all looked at him but none spoke. Presently the chief got a large pipe and a bag with tobacco, from which he filled the pipe. After having smoked four puffs he handed the pipe to the youth and said: "Now smoke, but swallow the smoke.*" When the youth commenced smoking Spider Woman whispered into his ear to place her behind him. So when he swallowed the smoke she drew it from him (behind) and he did not become *pivcuvi* (tobacco dizzy). The men were pleased and said: "Good! thanks! you are strong, you are someone, your heart is good, you are one of us, you are our child." "Yes," he said, and then gave them some red nakwakwosis and single green bahos with red points, over which they were very happy.

On the walls hung many shirts of snake skins, and the chief then said to the men to dress up, forbidding the young man, however, to

*This was a test about which Spider Woman had told the youth beforehand. Anyone that was unable to swallow the smoke was driven away.

look on. So he turned away and when he again looked the n
dressed up but had become rattlesnakes, bull snakes, racers,
all sizes, that rattled, hissed and glided about. While he had
away Spider Woman had whispered to him that they we
going to try him again and that he should not be afraid to ta
of a snake, etc.

On the banquettes of the kiva had also been sitting son
manas (pretty maidens), one being a particularly pretty one.
had also put on snake shirts and had been turned into snake
old chief had not dressed up nor turned into a snake, and he n
to the youth to go and take one of the snakes. The latter w
angry and the youth got frightened when they stared
Spider Woman encouraged him, saying: "Do not be afrai
The before-mentioned pretty maiden had turned into a large
(yellow rattlesnake) and was especially angry. Spider
pointed her out to the youth and he tried to capture her, but
very angry. Spider Woman again encouraged him and g
some medicine. This he secretly chewed and then spat a lit
on the snake, whereupon it at once became docile. He gra
stroked it four times upward, each time spitting some medicir
and thus subdued its anger. The chief was astonished and
him: "You are certainly very some one (a man); thanks! N
away again." He did so, and when he again turned all had a
their natural shapes. All were very friendly and talked freely.
now considered the youth initiated and to be one of them. T
invited him to eat. The mana whom he had captured as
brought from another kiva room some piki (made of youn
melons, peaches, etc., and fed the youth. Spider Woma
pered to the latter to give her something to eat, too, which h

The chief now asked the young man why he had come,
errand was, etc. "I am hunting *lulomah kalcit* (a good,
life)," he said; "I was thinking about the water, running t
where it went, etc., and behold, it runs here to this place.
also come to get some Hopi food from here and some be
shells which, we understand, *Hurrungwuhti* (Bead Woman) h
is said to live this way." Hereupon the chief asked him wha
for *Hurrungwuhti*. He said, "Some bahos." "All right," t
said, "you will get them, but you must now sleep here." Bu
Woman wanted to get back, and so he said to the chief that h
go out to attend to a call of nature and left the kiva and took
Woman home again, spanning the rainbow bridge as before.

vited him to eat with her of a *pövölpiki* (a round ball made of cornmeal and water), by which she lived and which never gave out. But he left her and returned to the snake kiva where he was welcomed and called *möönangwu* (brother-in-law, son-in-law), although he had not yet married but only caught the mana. So he staid there over night, the chief telling him all about the snake cult (altar, ceremony, object, etc.), and instructed him that he must put up such an altar and perform the ceremony in his home. They did not sleep at all that night.

In the morning he again left the kiva on the same excuse as the previous evening and went over to Spider Woman, telling her about the beads, shells, etc. She agreed to go with him to *Hurrungwuhti*. They spanned a rainbow road as before to a high bluff where the *Hurrungwuhti* lived, and to which they ascended on a ladder. Coming into the house they found an old, ugly, decrepid hag, and on the walls many beads, shells, turquoises, corals, etc. The old hag said nothing until the youth gave her some bahos, when she said faintly, "Thank you!" At sundown she went into another room and soon returned as a very pretty maiden, bringing with her some fine buffalo and wildcat robes, of which she made a bed. She gave the youth some supper and then invited him to sleep with her. Spider Woman whispered to him from behind his ear to obey her, as he would probably thus win her and get the beads.

When he awoke in the morning he found by his side an old hag snoring. He was very unhappy but staid there all day, the old hag again sitting bent up and quiet as on the previous day. In the evening the events of the evening before were repeated, but this night the maiden was not changed back into the old hag again. He remained there four days and four nights, after which he expressed a desire to return home. So she went into a room north and got a few turquoise beads (*choshposhi*)* and gave them to him; then she went into a room on the west side and got a few more turquoise beads; from a room south she got him a few beads of a pinkish substance (*catsni*), and from a room on the east side some white beads (*hurrungwa*) made of a white shell and gave them to him. She also gave him various shells and strings for the beads. She told him to go home now, but charged him not to open the sack on the way. If he would obey this injunction the beads would increase in the sack; if he would not, they would disappear. She then instructed him to return to the snake kiva where

*This is the only instance where I have heard turquoise mentioned in connection with the north. In all cases where in ceremonies or song hard substances are mentioned in connection with the cardinal points, a slightly yellowish stone (*nayawunna*) is mentioned for the north.

he would be given clothes and victuals for the journey, etc snake kiva he now staid four days and nights, sleeping mana that he had captured when she was a snake, and who considered to be his wife. When he was ready to start said: "You have won us; take this woman with you and s to eat and all other things.* When you get home you mus the snake ceremonies that I have told you about. Your bear you children and you will be many, and they will the this ceremony for you."

So they started. At Spider Woman's house the mai young wife to wait for him and he went in. Spide asked him whether he got the mana. He said "Yes," and sh him to take her and all that he had been given with hir should not have intercourse with his wife on the way, as beads would disappear and his wife would leave him. The for the youth's home. The bag with the beads was not h in the morning they found that the beads in it had increased. the following night they increased again and in the morning was very anxious to see them, but did not dare to open the fear the threat of Spider Woman might become true. the third night another increase was noticed and the sac now quite heavy. The man became very anxious to open but his wife would not allow it. On the morning of the f the sack was nearly full and very heavy. The beads were themselves on the strings in the sack.

They were now not far from home. The woman was her period of gestation being short as that of snakes. began to forget the parting counsel of Spider Woman a the woman to let him sleep with her, which she refused. traveled on, and when they had only one more day's j the youth's home, he could restrain his curiosity no lor insisted on opening the sack, but the woman insisted that not do so, as the contents would disappear if he did so. D night, however, he opened the sack, notwithstanding the remc of the woman. "We are now almost home," he said, "and all right now." He took out some of the finest beads a spread them out, hung them around his neck and was ve They went asleep, both being happy, but the woman still r comply with the requests of her husband, saying, however, cared no longer anything about her she would yield.

*My informant says that this refers to snake costumes, altar paraphernalia, etc

respected her wishes. When they awoke in the morning all the beads and shells had disappeared that had been added on the way. Only what Bead Woman had originally given to the man was left.* They were very unhappy and got home poor.

Heretofore only the *Batkiñyamu* (water-house clan) and *Pönakiyamu Pöna* (some large plant) clan had lived at that place, but with this woman and her descendants the Snake clan had now come there. The woman soon bore many little snakes, who lived in the fields and in the sand and grew very rapidly. They sometimes bit the Hopi children, which made the Hopi very angry. They said such was not good and finally drove the snake family away, over which the latter was very unhappy. The woman said to her husband he should take their children back to their home and then they (the parents) would go away alone. The man's father—the old chief—made some bahos and these the man wrapped up in a blanket with the snakes and took them to his wife's home, telling his wife's people why he had brought these (snake) children.† The Snake people said it was all right.

The man having returned, he and his wife emigrated, going in a southeasterly direction and stopping at different places. Finally they saw smoke and a village in the distance. They came near it and found it to be Walpi. Stopping at the foot of the mesa they sent up word requesting to be admitted to the village. The chief of the village came down to them and at first refused to admit them, saying they were perhaps *nukpana* (dangerous). But when they gave assurances that they were good and promised to assist the villagers in making ceremonies for rain the chief took them up to the village and they lived there. The woman after that bore human children which are now the Snake clan in Walpi, and of whom there are only a few left.

The *Batki* and *Pönak* clans later also followed the Snake people to Walpi.

In Walpi the Snake people erected the first Snake altar, made the tiponi, etc., and had the first Snake ceremony.‡ From here the Snake cult spread to the other villages.§ At the first Snake ceremony the Snake chief sent his nephew to hunt snakes; the first day

*The narrator added that hence the Hopi have now so few beads and shells. Had the man brought all home that time they would now have many.

†My informant says this is the reason why the Snake dancers take bahos with them when they take away the snakes after the Snake dance and deposit the bahos with the snakes so that the latter do not return.

‡The informant did not say whether the Snake people ever used the paraphernalia brought by the Snake youth at Tokoonangwa, but the impression received was that they did not.

§On this point informants differ, some saying that the Snake cult was also introduced from other sources and that, for instance, Oraibi had it before it came to Walpi.

he sent him to the north, the second day to the west, the third day to the south, and the fourth day to the east. He brought one snake from each direction. The Snake priest then hollowed out a piece of *hako* ("water wood," *i, e,* cottonwood root). Into this he placed one of the snakes and the rattles of the remaining three snakes, closing up the hole with a corn ear. Around this he tied small and large eagle feathers and the feathers of the six direction birds: *towamana* (oriole) for the north, *choro* (blue bird) for the west, *kurro* (parrot) south, *posiwuu* (magpie) east, *asya* (unidentified) above and *topockwe* (unidentified) below. He then wrapped all this with a buckskin thong which made it very strong. After this the ceremony was celebrated.

FIELD COLUMBIAN MUSEUM
PUBLICATION No. 83
ANTHROPOLOGICAL SERIES VOL. III, No. 4

THE ORAIBI SUMMER SNAKE CEREMONY

LIBRARY OF CONGRESS
1904
PERIODICAL DIV

BY

H. R. VOTH
Department of Anthropology

THE STANLEY McCORMICK HOPI EXPEDITION

GEORGE A. DORSEY
Curator, Department of Anthropology

CHICAGO, U. S. A.
November, 1903

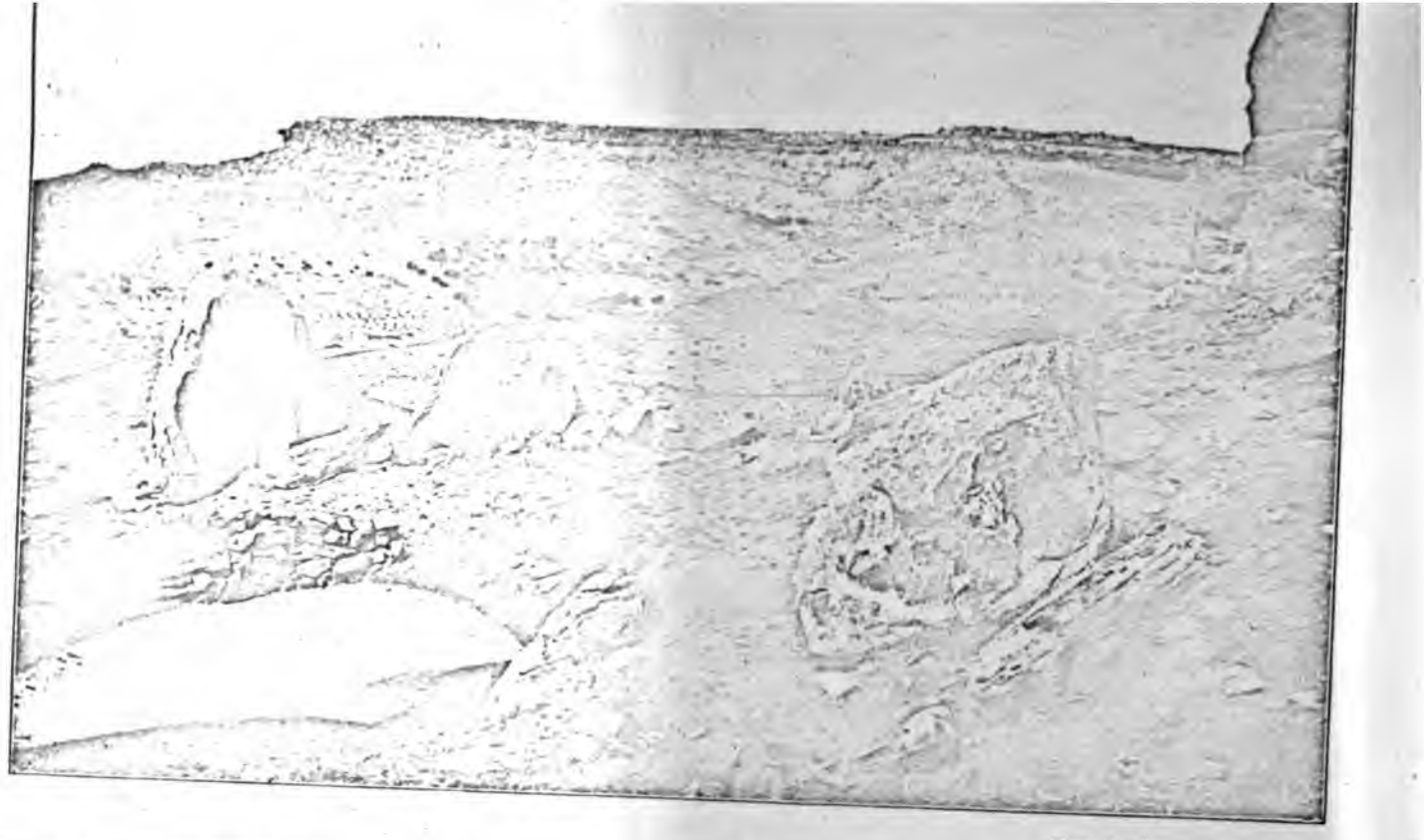


Photo by Sumner W. Matteson

PL. CXLVIII. (FRONTISPIECE). THE THIRD MESA WITH ORÁIBI.

The view is taken from the east; the distance is about one mile. In the foreground may be seen to the right the beginning of a mesa, to the left and in the centre peach orchards and bean patches. In the background is the mesa, which is about four hundred feet high, and on the top of which, somewhat to the right, is perched the ancient village of Oráibi, the largest of the seven Hópi villages, with a population of about eight hundred people. In the centre of the picture may be seen, meandering through sand hills, orchards, fields, and up the mesa, the principal trail to the village, which, for generations, has been used by the water-carrier to springs, by the priest to distant shrines, by the tiller of the soil to his little fields in the valley, and by the visitor to the neighboring villages of Tusayan, and to the distantly located ones of the befriended Pueblo and Zuni Indians.

FIELD COLUMBIAN MUSEUM
PUBLICATION No. 83
ANTHROPOLOGICAL SERIES VOL. III, No. 4

THE ORAIBI SUMMER SNAKE CEREMONY

BY

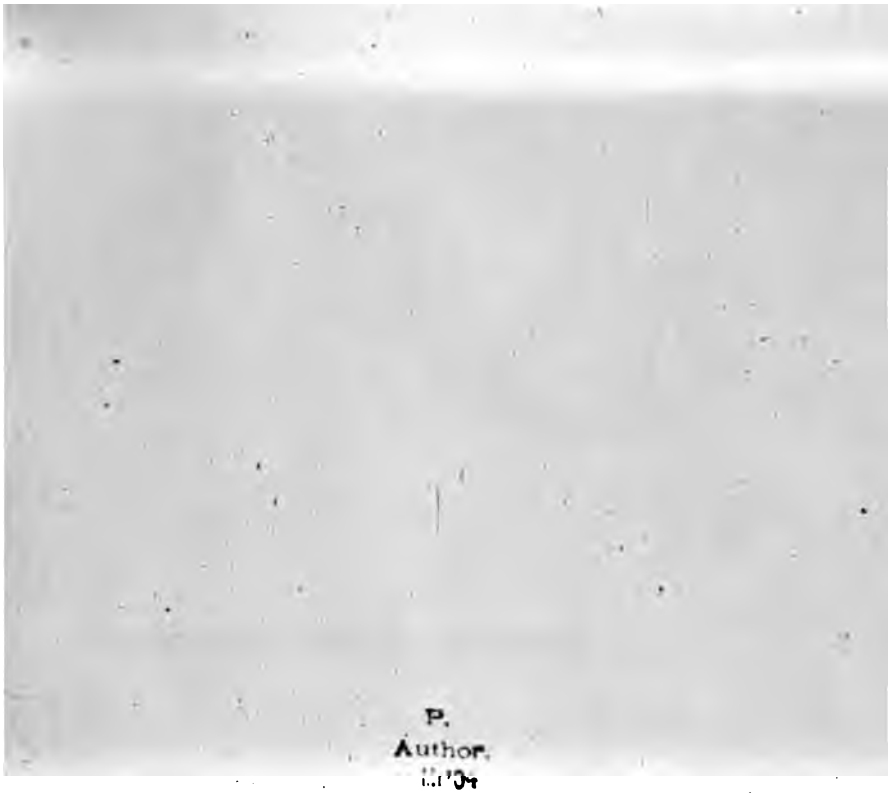
H. R. VOTH
Department of Anthropology

THE STANLEY McCORMICK HOPI EXPEDITION

GEORGE A. DORSEY
Curator, Department of Anthropology

THE L
OF CO

CHICAGO, U. S. A.
November, 1903

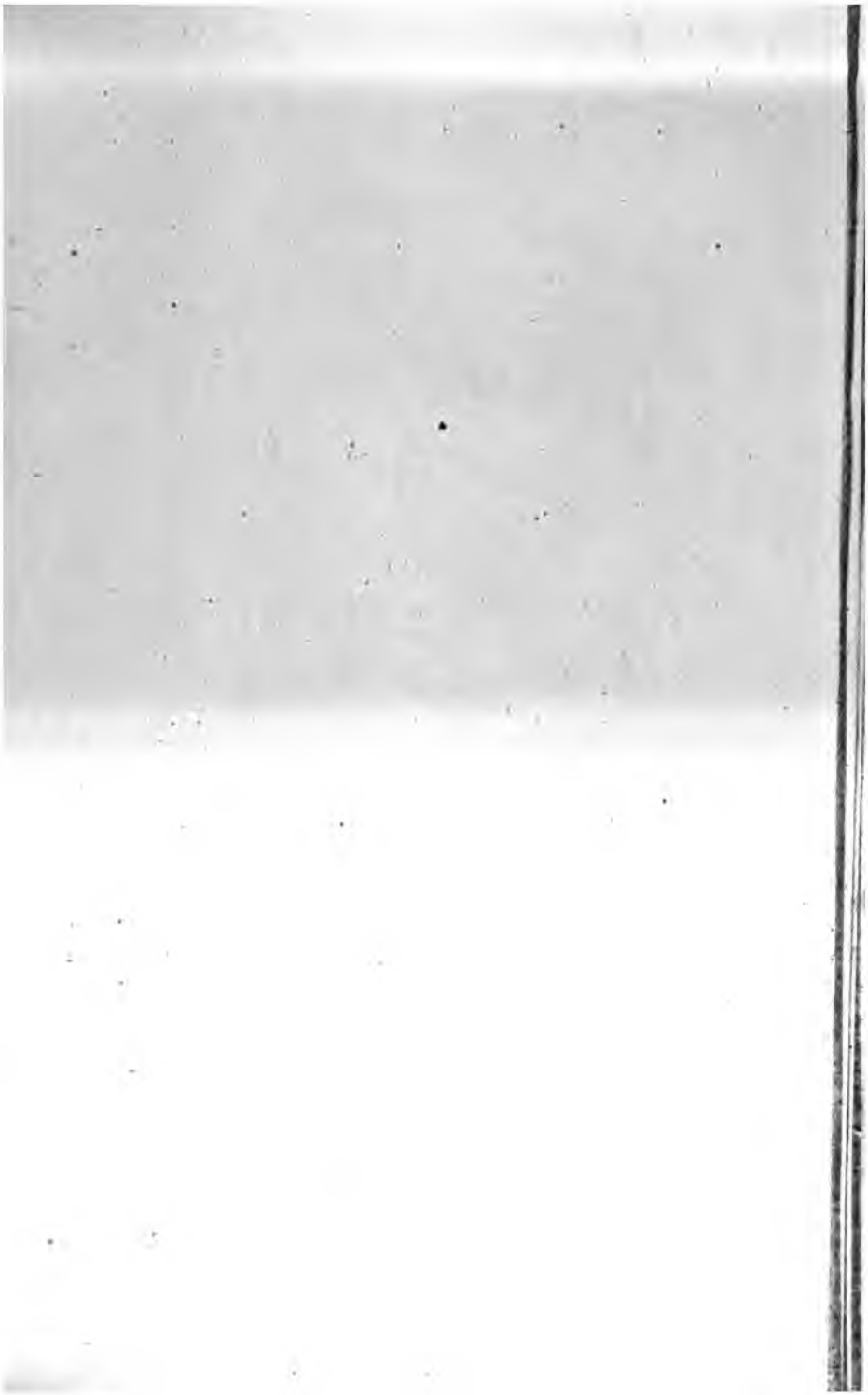


P.
Author.

THE ORAIBI SUMMER SNAKE CEREMONY

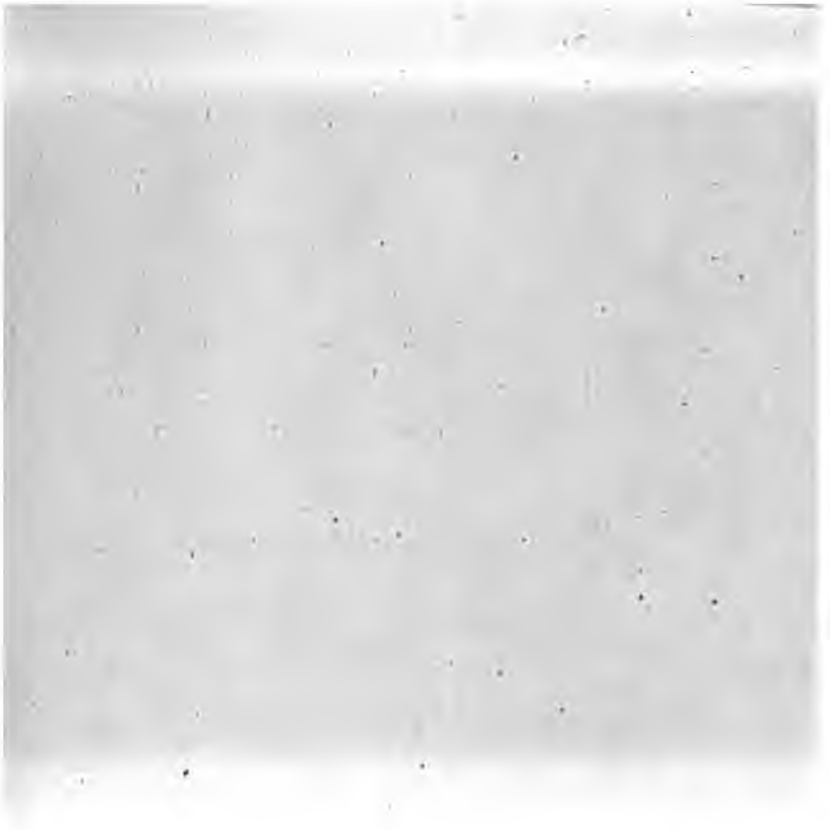
BY

H. R. VOTH



CONTENTS.

		Page
	Curator's Note	267
I.	Preface	271
II.	Introduction	273
III.	Time of the Ceremony	274
IV.	The Preliminary Ceremony (Báholawu)	274
	1. Báholawu of 1896	275
	2. Báholawu of 1898	278
V.	Participants	281
VI.	First Ceremonial Day	285
VII.	Second Ceremonial Day	289
VIII.	Third Ceremonial Day	291
IX.	Fourth Ceremonial Day	294
X.	Fifth Ceremonial Day	296
	1. General Remarks	296
	2. Proceedings in the Snake Kiva in 1896	296
	3. Proceedings in the Snake Kiva in 1898	300
	4. Proceedings in the Antelope Kiva in 1896	301
	5. Proceedings in the Antelope Kiva in 1898	307
	6. Mutual Evening Ceremony in the Antelope Kiva	309
XI.	Sixth Ceremonial Day	313
XII.	Seventh Ceremonial Day	315
XIII.	Eighth Ceremonial Day	321
XIV.	Ninth Ceremonial Day	336
XV.	The Snake Legend	349
XVI.	The Snake Antidote	353

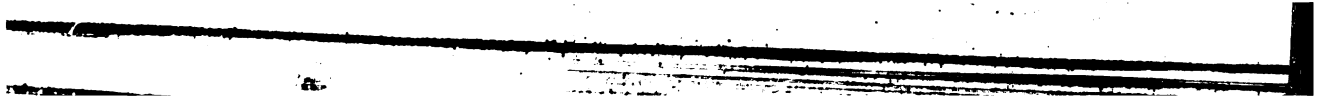


NOTE.

The paper here presented on the Oráibi Snake and Antelope Ceremonies, by Mr. H. R. Voth, is in continuation of the series of publications begun in 1901, by Mr. Voth among the Hopi, under a liberal provision made by Mr. Stanley McCormick, to whom the gratitude of this department and the Museum is herewith cheerfully acknowledged.

GEORGE A. DORSEY,
Curator, Dept. of Anthropology.

CHICAGO, November, 1903.



ILLUSTRATIONS.

Plate		Opposite Page
CXLVIII.	The Third Mesa with Oráibi . . .	*Frontispiece*
CXLIX.	The Village of Oráibi from the South	271
CL.	A, Kúktiwa; B, Macángöntiwa	273
CLI.	A, Puhúnömtiwa; B, Sikáhongniwa	273
CLII.	A, Home of the Spider Clan; B, A Village Crier . .	275
CLIII.	Priest Depositing Báhos at the Shrine of Spider Woman	276
CLIV.	Lánva (Flute Spring)	281
CLV.	A, Nátsis at the Antelope Kíva; B, Nátsis at the Snake Kíva	285
CLVI.	Snake Hunters Leaving the Snake Kíva	286
CLVII.	The Snake Altar	287
CLVIII.	Snake Hunters Leaving the Village	294
CLIX.	Snake Hunters in the Field	294
CLX.	The Aoát (Bow) Nátsi in Position	296
CLXI.	The Snake Altar with Sand Mosaic	298
CLXII.	The Antelope Altar with Sand Mosaic (Fifth Day) . .	302
CLXIII.	The Antelope Altar with Sand Mosaic (Eighth Day) .	302
CLXIV.	Singing Ceremony in the Antelope Kíva	309
CLXV.	A, Lightning Frame Folded; B, Lightning Frame Open	317
CLXVI.	Spectators Awaiting the Racers	325
CLXVII.	Racers Arriving at the Edge of the Mesa	325
CLXVIII.	Priests Sprinkling Racers with Meal	325
CLXIX.	Priests Sprinkling Racers with Meal	325
CLXX.	A Corn-Stalk Bearer	326
CLXXI.	Corn-Stalk Bearers Approaching the Village . . .	326
CLXXII.	Waiting for the Corn-Stalk Bearers	326
CLXXIII.	The Corn-Stalk Wrangle	326
CLXXIV.	The Corn-Stalk Wrangle	326
CLXXV.	Priest Handing Prayer Offerings to the Race Winner .	326
CLXXVI.	Warriors Twirling the Bull Roarer	327
CLXXVII.	A, Off for Cottonwood Branches; B, Taking a Charmed Child into the Kíva	330
CLXXVIII.	Constructing the Snake Booth	330
CLXXIX.	A, Priest Depositing a Báho under the Plank; B, A Katcina Shrine	330
CLXXX.	Antelope Priests Emerging from the Kíva	334
CLXXXI.	Antelope Priests Circling around in Front of the Booths	334
CLXXXII.	A, Snake Priest Circling around in Front of the Booths; B, Snake and Antelope Priests in Front of the Booths.	335
CLXXXIII.	Snake Priests Circling around in Front of the Booths . .	335
CLXXXIV.	Snake and Antelope Priests Singing	335
CLXXXV.	Snake Priests in Stooped Position	335
CLXXXVI.	The Asperger Leaves the Line of Dancers	335
CLXXXVII.	The Asperger and Snake Chief Performing	335

Plate		Page
LXXXVIII.	A, The Snake Dancers in Line; B, Asperger Dancing with the Vines	335
CLXXXIX.	Spectators at the Edge of the Mesa	336
CXC.	A, Awaiting the Racers; B, Racers	336
CXCI.	Snake Priests Coming from the Antelope Kiva	337
CXCII.	A, Women Filling the Water Jars; B, The Snake Kiva	338
CXCIII.	Scenes in the Snake Kiva	339
CXCIV.	Snake Priests Washing their Heads	339
CXCV.	Herding the Snakes	342
CXCVI.	Antelope Priests in their Kiva	345
CXCVII.	Antelope Priests in Line	345
CXCVIII.	The Chief Antelope Priest and Asperger	345
CXCIX.	The Snake Priests Arriving at the Plaza	345
CC.	The Snake Priests Circling around before the Kiva	345
CCI.	Both Platoons in Action (showing lateral motion)	345
CCII.	Both Platoons in Action (upright position)	345
CCIII.	The "Snake Dance"	346
CCIV.	The "Snake Dance"	346
CCV.	The "Snake Dance"	346
CCVI.	The "Snake Dance"	346
CCVII.	The "Snake Dance"	346
CCVIII.	Releasing a Snake	346
CCIX.	Sprinkling a Snake with Meal	346
CCX.	Picking up a Snake	347
CCXI.	Snake Gatherers	347
CCXII.	Women with Sacred Meal	347
CCXIII.	Maidens with Sacred Meal	347
CCXIV.	A, Racer Arriving at the Kiva; B, Meal Circle	347
CCXV.	Final Gathering Up of Snakes	347
CCXVI.	Snake Priest Returning to the Kiva	347
CCXVII.	Women Bringing Emetic to the Kiva	348
CCXVIII.	"Purification"	348
CCXIX.	Two Flute Priests	350

PL. CXLIX. THE VILLAGE OF ORÁIBI.

This view is taken from the south-west. In the foreground may be seen a few burro corrals, and to the left one of the principal trails. It leads to the fields that are located south and south-east of the village, to the shrine of Spider Woman, frequently mentioned in this paper, and over this trail the Snake priests leave the village when they go to hunt snakes south of the village, and also those who take the snakes south from the village after the public performance on the ninth day.

PL. CXLIX. THE VILLAGE OF CHAMI

PREFACE.

Of the many rites and performances in the Hopi c
calendar, none is perhaps better known—in a general way-
Snake ceremony. This is not to be taken as evidence, how
the Snake celebration is the most important of all the Hopi
als, because there are others that are more complicated a
greater part in the ceremoniology of the Hopi than the Sn
mony. But the fact that no other rite is attended by suc
tional public performance as may be witnessed in the "la
the Snake ceremony, in the so-called "Snake dance," is t
that has brought this celebration to the foreground and t
been witnessed by far more white people than any ot
ceremony.

In Oráibi, as well as in the other Hopi villages, th
dance" is preceded by a preliminary ceremony which takes
teen days before and by a nine-day ceremony which comme
days before the Snake dance. These secret ceremonies hav
been witnessed, as far as Oráibi is concerned, by very few wh

On the First and Second Mesas, Dr. J. W. Fewkes, of t
of Ethnology, Washington, has made extensive studies not c
Snake, but of other ceremonies. In Mishóngnovi the Snake
has been observed throughout by Dr. G. A. Dorsey and the
this paper, and the results of these last-named studies have
lished in a special monograph by this Museum.

On the Third Mesa, on which Oráibi, the largest Hopi
situated (Pl. 149), no white person had ever been permitted
the secret part of the Snake ceremony until the writer of
gained admittance in August, 1896. He has since then been
not only to witness the ceremony in the different years, but a
full notes and pictures, and make sketches, etc. On a few
he has obtained the permission of the priests to admit a few
the kíva rites for short periods, one of them being Dr. P. I
of Berlin, Germany; but the entire ceremony and the p
ceremonies have unfortunately never been studied by any o
author, and while he does not claim that his studies are
and complete, they are perhaps nearly so, and hence he acce
requests to publish the result of his observations, that have
been made by ethnologists and others.

Besides the Summer Snake ceremony, which is the one usually meant when the Hopi Snake dance is mentioned, there exists a Winter Snake ceremony, which also lasts nine days and is celebrated in January of the same year in which the summer ceremony is celebrated. This winter celebration, however, has thus far been studied only partly. It may be stated in a general way that this winter ceremony does not differ essentially from the summer celebration. The same kívas are used, the same altars put up, the same songs chanted as far as observed, etc. But no snakes are used, and instead of the public performance by the Snake and Antelope Fraternities on the ninth day, a Katcína dance usually takes place. These two ceremonies always take place in Oráibi in the years of even numbers. In the years of uneven numbers a one-day ceremony takes place, called "Báholawu" (báho making). This one-day celebration[1] is practically the same as the Báholawu that precedes the Snake ceremony, and which is fully described in the following pages.

The summer ceremony herein described was observed three times —in 1896, 1898, and 1900—and the fact that the author speaks the language of the people enabled him to obtain his information, aside from what he personally saw, from the priests direct, and without the aid of an interpreter. This and the fact that these observations were, at least to a large extent, based upon the personal confidence these people had in the author, it is hoped, will compensate for any lack of completeness in these notes.

[1] A paper on the different one-day ceremonies in Oráibi is in preparation.

A

Photo by G. Wharton James, Copyrighted.

B

Photo by H. R. Voth.

Pl. CL. Two Chief Snake Priests.

A. Kúktiwa.

B. Macángöntiwa.

A

Photo by Sumner W. Matteson.

B

Photo by G. Wharton James.

Pl. CLI. Two Chief Snake Priests.

A. Pahánōmtiwa.
B. Sikáhongniwa.

FIG. CLI. Two Chief Snake Priests.

A. Pelobatidæ.
B. Siphonopidæ.

INTRODUCTION.

The Snake ceremony takes place in Oráibi, as in the other villages, every other year, alternating with the great and complicated Flute ceremony. The number of participants, however, has in later years been smaller than in the other villages. This is due to the fact that a part of the members of the Snake Fraternity in Oráibi belong to the conservative or hostile faction (so-called because they are opposed to schools, building of American houses, etc.), and a part to the faction that are friendly to the Americans and take kindly to the plans of the Indian Department. The relation between these two factions is of such a nature that they will very seldom co-operate in a ceremony. For instance, the leaders and the sacred paraphernalia of such Societies as the Soyál, Powámu, Oöqöl, and others, belonging to the liberal party, only very few of the conservatives will participate in any of those ceremonies; while, on the other hand, very seldom a liberal will take part in such ceremonies as the Blue Flute, Snake, etc., which are controlled by the conservative faction. Not a single member of the liberal faction has participated in the Snake ceremony in Oráibi for the last ten or twelve years. This applies to both Fraternities, the Snake and the Antelope, with the exception that in 1900 one young man, belonging to the liberal faction, was one of the participants in the Antelope kíva.[1]

These observations were made under two different Chief Snake priests, twice under Macángöntiwa (see B, Pl. 150) and once under Pühûnömtiwa (see A, Pl. 151), who acted as chief priest for the first time in 1900. There are at present four Chief Snake priests living in Oráibi: Kúktiwa (see A, Pl. 150), who lost his position when the rupture occurred between the two factions, and he identified himself with the liberal faction; Macángöntiwa, who incurred the ill will of the Antelope priest and had a quarrel with him, that led to his disqualification as chief priest and even as participant in the ceremony of 1900; Pühûnömtiwa, who acted as chief priest in that year, but on account of a quarrel with his wife was considered unworthy to do so in 1902; and Sikáhongniwa, one of the older priests, who was installed as chief priest for the ceremony in the last-named year. (See B, Pl. 151.) It remains to be seen who will act as chief priest in 1904, but in all probability,

[1] For further explanations on this point see Introduction to "The Oráibi Soyál Ceremony," Vol. III., No. 1, published by the Museum.

ıömtiwa, who, under normal circumstances, will also retain the permanently.

TIME OF THE CEREMONY.

'he Snake ceremony takes place in every alternate year in the es of Oráibi, Shongópavi, Shipaúlovi, Mishóngnovi, and Wálpi; first three in the years of even, in the last two in the years of n numbers. The date of a Snake ceremony is partly regulated e Nimán Katcína (Departing Katcína) ceremony in July, the ıinary Snake ceremony usually taking place on the fourth day the public Nimán-Katcína dance. This rule, however, is not ut exceptions. The condition of the crops (especially of the crops) and other matters enter into the consideration of the If the drought is very great and the crop suffers, the ceremony ıetimes somewhat hastened; if such is not the case, a few days ımetimes given the melon crop to mature a little better. In 1898 rought was severe, and when the Snake priest still delayed the ıncement of the ceremony considerable uneasiness was manifested village, and pressure was brought to bear on the old priest to ı the ceremony and thus to secure for the perishing crop the needed rain. The following table shows the dates of the Snake ıony in Oráibi from the year 1896:

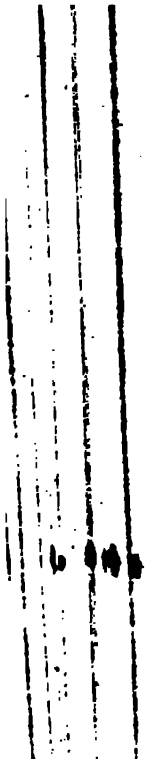
In 1896, from August 11 to August 19.
In 1898, from August 14 to August 22.
In 1900, from August 11 to August 19.
In 1902,[1] from August 18 to August 26.

'he principal ceremony, which lasts nine days, is preceded by a ıinary ceremony, which will be described in a special chapter. takes place nine days before the first day of the principal cere- , not counting this first ceremonial day; so that, for instance, in and 1900 it took place on the 2d, in 1898 on the 5th, day of st.

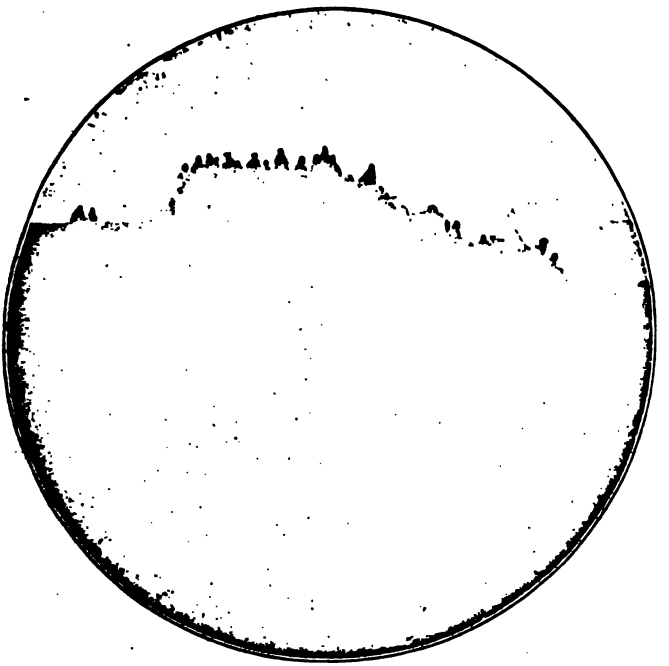
THE PRELIMINARY CEREMONY (BÁHOLAWU).

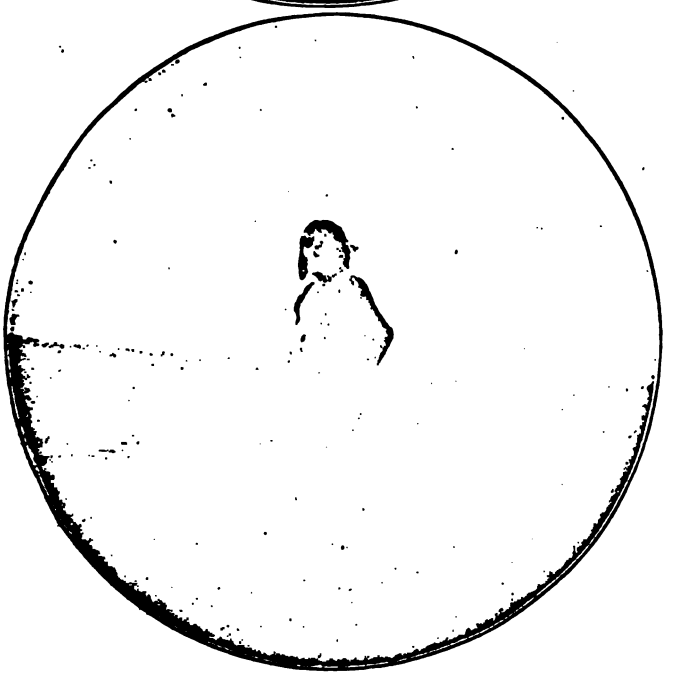
ıs so few of the preliminary Hopi ceremonials have thus far been ved and still fewer have been described in print, it has been ht best to describe each of these ceremonies separately.

[1] The ceremony of 1902 was not observed, as the author was absent from Oráibi, and no one, I and, was allowed to witness any of the secret ceremonies.



A





B

PL. CLII. VIEWS IN ORÁIBI.

A. The ancestral home of the Spider clan.
B. A Crier making an announcement.

1.—BÁHOLAWU OF 1896.

This took place on August 2d. Early in the morning of that d the following men assembled in the house which is considered as t ancestral home of the Antelope Fraternity, or rather of the Kóhka Wúhti (Spider Woman) clan (see A, Pl. 152):

Tobéngötiwa,	Chief Antelope priest.
Síhongwa,	Antelope member.
Kiwánhoya,	Antelope member.
Mokáhtiwa,	Antelope member.
Macángöntiwa,	Chief Snake priest.
Púhúnömtiwa,	Snake member.
Núwákwahú,	Snake member.
Sikáhongniwa,	Snake member.

The place where the priests assembled was a room in the seco story of the house. The two chief priests brought with them so pipes, tobacco, plume boxes, sticks, paint, and twine for making báh corn-meal, etc. Some of the men also brought some meal and fea ers. All first smoked a while and then went to making báhos a nakwákwosis. Of these the following were made, as far as I co ascertain:

1. By the Chief Antelope priest: Four double, green báhos; f nakwákwosis, stained red; and one púhu.

2. By the Chief Snake priest: Three double, green báhos; f nakwákwosis, stained red; and one púhu, stained yellow.

3. By the other men: Six nakwákwosis by each man.

As soon as these prayer offerings were finished they were plac on a tray and then all smoked, blowing the smoke towards the tr A considerable quantity of sacred meal was then put on the pra offerings, whereupon they were deposited at various places. I cou of course, only go with one party, but was—reliably, I believ informed that these prayer offerings were disposed of as follows: T Snake priest sent one man north to the shrine of Achámali and c man to an unidentified place west of the village; each messen taking with him one of the chief priest's báhos and one nakwákw from each man. The Antelope chief priest sent one man to Lánva, large spring west of the village, another out to the east side of t village, each man taking one of his (the chief priest's) báhos and a a nakwákwosi from each man. The Chief Antelope priest, who i member of the Kóhkang Wúhti (Spider Woman) clan, takes remaining báho, the four red nakwákwosis, the road, and one nakw

[1] The Flute Society also have extensive ceremonies at the spring during their ceremonies.

wosi from each man to the shrine of Spider Woman, where he deposits them. (See Pl. 153.) The one remaining báho, the four red nakwákwosis, and the road, made by the Chief Snake priest, are placed on a tray and taken by the Snake chief to the house of the chaákmongwi (crier; lit., crier chief), where it remains during the day. The present incumbent of that position is Taláswungvnima, the brother-in-law of Macángöntiwa. In the evening the following men are supposed to assemble again, but this time in the house of the kíkmongwi[1] (chief of the houses) so called because he is considered to be the owner of the houses:

The Chief Snake priest, of the Snake clan.
The Assistant Snake priest, of the Snake clan.
The Kíkmongwi, of the Badger clan.
The Crier, of the Reed clan.

This little ceremony in the kíkmongwi's house is called "tíhtingapya," and is here described as a participant in the ceremony gave it to the author, as it was not observed by him personally. My informant says: "The tray with the one báho, four nakwákwosis, and one púhu that was taken to the crier's house in the morning is placed on the floor and all present squat down on the floor around it. The kíkmongwi then fills a pipe, smokes, and then hands it to the shúngva (assistant) of the Snake chief, who also smokes, handing the pipe to the crier and he to the Snake chief. Hereupon the assistant takes the tray, holds it before himself, and says the following words, which may be considered a prayer:

"Pai hápi ítam yep ímui nálönang mómgwitu itánamu ámungem yúyúha. Hápi ówi yáhpi it akw móngwacyaƙáhƙango ka hakámi tiwi 'wisht, ich itámui pálaiy akw itámui ókwatotwani. Púu hápi kush óvi káwuu wíhpinen shúhkop tálat épăk íma Teŭtcŭtŭ, Tcótcöbtu kuwánăw unángway tawíyaniqāy pasíonaya. Ówi yáhpi ítam ka nánamahin unángwayƙahƙa yéshwani. Nap hákakwat móngwit yóilöki akw itámui ókwatotwaqö; put akw ítam móngwactotíni. Pai ówi ítam yan hákam tŭnátyaoƙahƙang, pai háhlaiƙahƙang öokáoƙahƙang yáhpi yéshwani! Shópkakawat sínomu pai háhlaiƙahƙang, öokáoƙahƙang yáhpi yéshwani."

TRANSLATION.

Now we have for these different chiefs (the Cloud Gods), our fathers, prepared (or dressed up) these prayer (offerings). Therefore, being provided with these, do not delay anywhere, but quickly

[1] Since the present kíkmongwi belongs to the liberal faction, these leaders of the Snake and Antelope fraternities who belong to the conservatives hold this night assembly generally in the Antelope kiva.

Pl. CLIII. Shrine of Spider Woman.

The shrine is located south-west from the village, about half-way down the esa. A number of prayer-offerings may be seen in the shrine, and in front of it e chief Antelope priest in the act of depositing others.

have pity on us with rain. Now then, therefore, sixteen days
to-morrow then these Snakes and Antelopes, if they have a
heart, will celebrate or will agree on this (ceremony). Hence
now we must not live at variance with each other (and be troubl

If (perchance) some chief (cloud) with dropping rain have pi
us and on that (by means of that) we subsist. Now, therefor
thus here from now (or henceforth) being concerned (about t
being happy, being strong—shall (continue to) live. All people
henceforth live, being happy, being strong.

The assistant then hands the tray to the kíkmongwi who,
informant says, repeats, practically the above talk, adding, how
some words. This talk my informant did not know by heart.
kíkmongwi hands the tray to the crier and he to the Snake chief,
of whom say essentially the same words as those already recor
adding, however, some words of their own, my informant says. W
all have prayed the smoking is repeated, as already described, an
ceremony is over.

The crier now takes the tray to the ancestral home of the P
Ñyamú (Reed clan), where it remains over night. Early the
morning the crier takes the tray, ascends to the roof of the house
which the announcements of approaching ceremonies are m
deposits the prayer offerings contained in his tray in a small sl
that is situated on that roof, and then makes the announcement o
approaching Snake ceremony in the following words: (See B, Pl. 1

Úma kwiníwui kíyungkamu kûkûiwa hûwamú! táwängae kíy
kamu kûkûiwa hûwamu! tátöö kíyungkamu kûkûiwa hûwamú! h
kíyungkamu kûkûiwa hûwamu! Hápi kush yáhpinen shúhkop
épäk ima Tcútcûtu, Tcófcöptu kuwánäv unángway tawíyanigäq pa
aya. Ówi pássa tálat akv, ítam ka nánámahin unángwayk̃ahk̃
yéshwaqö; yan nap hákakwat móngwit yóilöki akw itámui ókwatot
put akw ítam yep móngwactotini.—Móngwactotiniqö tûnátyaok̃ahk̃
yáhpi yéshwani.—Shópk̃awat sínom pai háhlaik̃ahk̃ango, ŏokáo
k̃ango.

FREE TRANSLATION.

You who live north, loom up, please! (You), who live west, l
up, please! (You), who live south, loom up, please! (You), who
east, loom up, please. Now then, after this, in sixteen days, t
Snakes, Antelopes, if they preserve a good heart, will conclude

[1] The word in the Hopi is very comprehensive; it may mean worry (but with the ide
such worrying is detrimental to others), quarrel, be at variance, etc.

[2] This house is the ancestral home of the Kél Ñyamu (Sparrow Hawk) clan, and of the
Flute Society, whose altar paraphernalia are here kept.

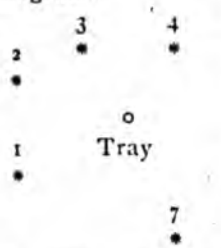
:e that many days may we live not having any trouble with each r. Thus some chief may pity us with some dropping rain. On that we shall subsist. Being concerned that they may subsist shall live. May all the people live happily, strongly, or encour-.[1]

II.—BÁHOLAWU OF 1898.

This preliminary ceremony took place on August 5th, sixteen before the public Snake ceremony. I was up in the village at t four o'clock in the morning, but found all whom I expected to icipate in the ceremony still in bed. About three-quarters of an later, however, the Chief Antelope priest, Tobéngötiwa went to house of his niece, the ancestral home of the Spider clan. The nan of the house had already cleared and swept an upper room in ch Tobéngötiwa at once commenced to make báhos. About fifteen utes later the Chief Snake priest, Macángöntiwa, came in, took off moccasins, loosened his hair, and then also began to manufacture os. Soon other men came in, so that the following men partici-ed:

Tobéngötiwa,	Chief Antelope priest.
Mokáhtiwa,	Antelope member.
Kiwánhoya,	Antelope member.
Síhongwa,	Antelope member.
Yukíoma,	Antelope member.
Macángöntiwa,	Chief Snake priest.
Cûkaoma,[2]	Snake member.

The position of these men during the ceremony is shown in the owing diagram:



1. Yukíoma.
2. Síhongwa.
3. Kiwánhoya.
4. Mokáhtiwa.
5. Tobéngötiwa.
6. Macángöntiwa.
7. Cûkaoma.

While the two chief priests made báhos the others silently waited, :ept Cûkaoma and Kiwánhoya, who also made one báho each. The

[1] The peculiar construction of the sentences, and the fact that several of the words may mean ren: things and the first, second, or third person are the same, makes the last part of the speech rwhat obscure.

[2] Unfortunately this participant is not named in my notes, but my recollection is that it was aoma.

woman of the house was sent on different errands, after a paint mortar, turkey feathers, etc. She also shelled a few ears of white corn and ground the same into meal to be used in the ceremony.

It was noticed that those who made báhos took a small quantity of honey into their mouths as soon as they had finished cutting the sticks for the báhos, spat it into their hands, and then rubbed their bodies with their hands. The paint for the báhos was prepared by Tobéngötiwa. It was also noticed that in painting the tips of the báhos always the two sticks (male and female) belonging together, were taken up and held in the hand together while the tips were painted black. When the báhos were about finished all made a number of nakwákwosis, so that when all were done the following prayer offerings had been made: By Tobéngötiwa, four double, green, black-tipped báhos, about four and one-half inches long and eight pûhus (roads); Mokáhtiwa, six red[1] pûhus and two yellow[1] ones; Kiwánhoya, one báho like Tobéngötiwa's, two yellow pûhus and eight red nakwákwosis; Síhongwa, two yellow pûhus and five red nakwákwosis; Yukíoma, seven yellow pûhus and seven red nakwákwosis; Macángöntiwa, two double báhos (each with one black and one green stick) about five inches long, two yellow pûhus and five red nakwákwosis; Cûkaoma, one báho (like Macángöntiwa's, but a trifle shorter), two yellow, and seven red pûhus.

The twine and a part of the feather of the nakwákwosis on all the báhos was stained with cûta, a red mineral paint.

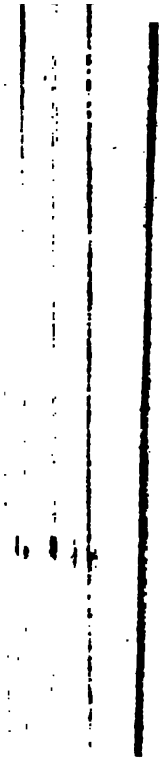
When all were through making their báhos, nakwákwosis, etc., these prayer offerings were placed on the tray in the following order: Tobéngötiwa, one báho and one yellow pûhu, each towards the north, west, south, and east, one báho and the balance of the pûhus towards the south-east; Macángöntiwa, one báho north, one west, two pûhus south-west, and the five red nakwákwosis he distributed towards the south, east, and north-east; Cûkaoma, one báho north, two yellow pûhus south-west, and the red pûhus, he distributed to the different points, but just how I could not record, as several were distributing at the same time; Kiwánhoya, báho north, the two yellow pûhus south-west, and the red nakwákwosis to different points, but just how, I could not keep track of; Síhongwa, the yellow pûhus to the south-west, the red nakwákwosis to the different cardinal points; Yukíoma placed his somewhat differently, but I could not follow closely. He put none towards the north-east, this may have been due, however, to the fact that Yukíoma participated in this ceremony for the first time.

[1] The terms red and yellow mean here that the strings and fuzzy part of the feathers of these prayer offerings were stained with these respective colors.

It was now about a quarter past seven o'clock. Mokáhtiwa, who acted as pípmongwi (tobacco priest or chief) lit a pipe at the fireplace, smoked a few puffs, and then handed the pipe to Tobéngötiwa, who smoked a while, handing the pipe to Macángöntiwa, he to Cûkaoma, he to Yukíoma, and he to Mokáhtiwa, who cleaned it and laid it on the floor. While the men smoked, they exchanged, as usual, terms of relationship as follows:

Tobéngötiwa to Mokáhtiwa: Ítii (my child), Mokáhtiwa answering: Ínaa (my father); Macángöntiwa to Tobéngötiwa: Itópko (my younger brother), answer by Tobéngötiwa: Iwáwa (my elder brother); Cûkaoma to Macángöntiwa: Ínaa (my father), answer: Ítii (my child); Yukíoma to Cûkaoma: Ítii, answer: Ínaa; Síhongwa to Yukíoma: Itáhaa (my uncle—mother's side), answer: Itíwayaa (my nephew); Kiwánhoya to Síhongwa: Ínaa, answer: Ítii; Mokáhtiwa to Kiwánhoya: Íkwaa (my grandfather), answer: Ínii (my grandchild).

After the smoking, all put some corn-meal on the tray from all directions, Macángötiwa also "washing," as it were, his hands in corn-meal. Tobéngötiwa thereupon took some honey into his mouth, whistled, with a whistle made of an eagle wing bone, five times towards the tray, rubbed and "washed" his hands also in corn-meal, and then handed the tray to Macángöntiwa. The latter held the tray with both hands in front of himself, uttered a short prayer, and handed it back to Tobéngötiwa, who uttered a long prayer over it, and again handed it back to Macángöntiwa, who now also uttered, in a low, murmuring tone, a long prayer over it. The tray was then handed to Cûkaoma, who uttered a short prayer over it, and returned it to Macángöntiwa, who placed it on the floor, sprinkling a little sacred meal on it. Each of the others then uttered a short prayer. While one prayed the one who was to follow sprinkled sacred corn-meal on the tray. Mokáhtiwa then again lit the pipe and all smoked as before, after which all took a little honey into their mouths, spat it into their hands and around themselves, rubbing their bodies with their hands. Macángöntiwa hereupon laid one of his and one of Tobéngötiwa's báhos on the small tray containing the corn-meal, and left the house to take them to the house of his brothers-in-law. The latter is the chaákmongwi (crier chief), whose duty it is to announce religious ceremonies about to be celebrated. Tobéngötiwa handed all the other offerings from the tray to the following men, who were to deposit them at the places mentioned in connection with their names: Those from the north side on the tray, to Cûkaoma, to deposit them at Achámali, a shrine, situated about a quarter of a mile north of the village. Those from the west side on the tray to deposit them at Lânva (Flute



Pl. CVII. Shrine of Sh...

The shrine is located ... in front of the ... A number of pottery ... and ... the cubic Amethyst prism in front ...

PL. CLIII. SHRINE OF SPIDER WOMAN.

The shrine is located south-west from the village, about half-way down the mesa. A number of prayer-offerings may be seen in the shrine, and in front of it the chief Antelope priest in the act of depositing others.

8. Tūvávunka (Antelope maid), Tap (Rabbit) and Pip (Tobacco clan.
9. Síhungniwa, Honán (Badger) clan.
10. Yukíoma, Kókob (Lizard) clan.
11. Lomávitchangwa, Batáng (Squash) clan.
12. Kūwánnömka(Antelope Maid), Pákab (Reed) clan.

1898.

I.—SNAKES.

The same as in 1896, except Lomámshaiima and Sikáveima.

II.—ANTELOPES.

The same as in 1896, except Síhungniwa, Lomávitchangwa, ar Lomáyeshtiwa, but instead of them:

Kárzhongniwa, Kóhkang (Spider) clan.
Pilángpu (novice), Ish (Coyote) clan.

1900.

I.—SNAKES.

The same as in 1896, except Macángöntiwa[1] and Nūvákwahū.[2]
Besides those present in 1896:

Mūcáhongniwa, Tcū (Rattlesnake) clan.

II.—ANTELOPES.

The same as in 1896, except Kiwánhoya,[3] Lomávitchangwa, Lom yeshtiwa, Sikáyeshnöma, and Kūwánnömka.
Besides those present in 1896:

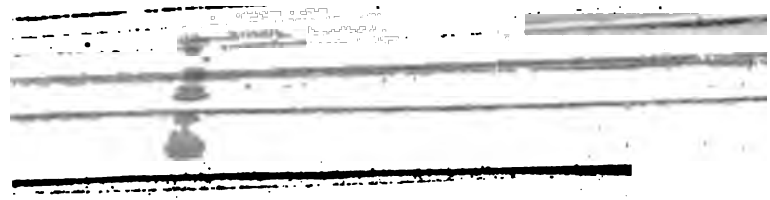
Sikáheptiwa, Bátki (Water House) clan.
Chórzwaima, Ish (Coyote) clan.
Hónwahtiwa, Kwa (Eagle) clan.
Qötcventiwa, Aoát (Bow) clan.

1902.

I.—SNAKES.

The same as in 1896, except Nūvákwahū and Sikáveima.

[1] Who had a quarrel with the Antelope priest, and hence refused or was not allowed participate.

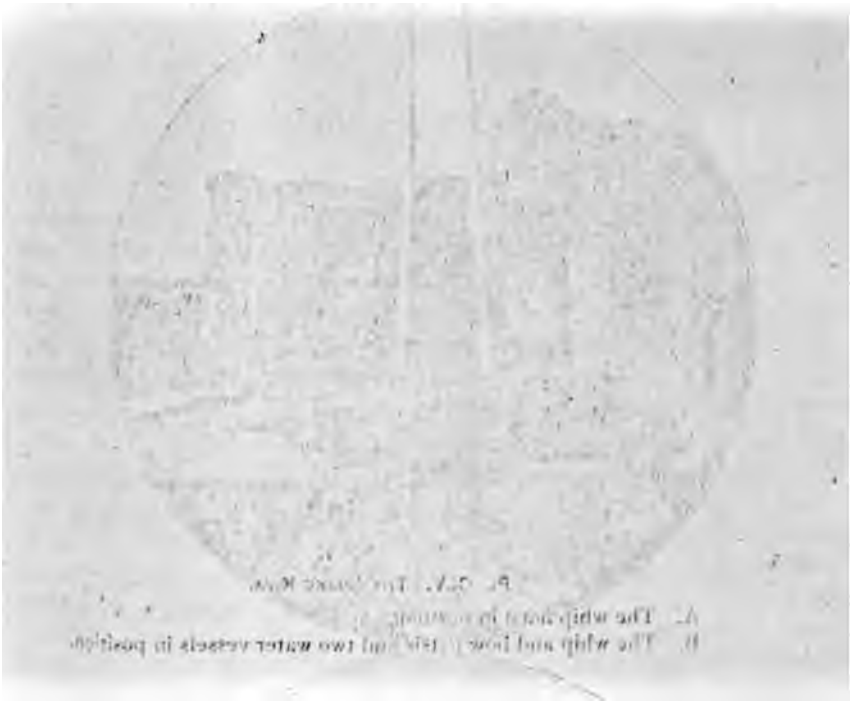


A

B

Pl. CLV. The Snake Kíva.

A. The whip nátsi in position.
B. The whip and bow nátsis and two water vessels in position.



FIRST CEREMONIAL DAY.

(SHUSH KA HÍMUU; ONCE NOT ANYTHING.)

In the morning at about five o'clock, the Chief Snake and Antelope priests repair to their respective kívas, bringing with them their nátsis, some pipes and tobacco, and some sacred corn-meal. On one occasion I saw the Snake priest get this meal from the ancestral home of the Snake clan, where his sister had ground it for him. The latter priest goes to the Tcū (Rattlesnake), the Antelope priest to the Náshabe (Central) kíva. The latter will for convenience' sake be called Antelope kíva throughout the paper.

After sprinkling a circle of corn-meal around the kívas,[1] to warn, it is said, nonparticipants that a ceremony is in progress in that kíva, both priests put up their nátsi. This consists in both cases of two round sticks, about fourteen inches long, to which two long black eagle wing feathers are fastened. In fact, it is one of the so-called tcū wūwahpis[2] (rattlesnake whips), used on the snake hunts, and hence might be properly called, whip nátsi. (See A, Pl. 155.) The aoát (bow) nátsi is not put up until the fifth day, and will be described later. The whip nátsi is inserted in the matting at the south side of the hatchway. Before it is inserted, the priest holds a pinch of meal to his lips, utters a silent prayer over it, and then sprinkles a part of it on the place where the nátsi is to stand and throws the rest towards the rising sun. On one occasion I noticed that the Antelope priest spurted a little honey on the nátsi, and that he stopped at the foot of the ladder for a few moments, uttering a brief, silent prayer before he took it from the kíva. It is more than probable that he does that every time when he puts it up, and it is possible that the Snake priest does the same, though I have not noticed it thus far on any other occasion.

Having placed the nátsis in position, both chiefs sweep their kívas, carry out the refuse or sweepings, build a fire, and then squat down near the fireplace, where they smoke for about an hour, during which time, usually one or two others, who are to participate in the ceremony, join them. Near the fireplace may at this time usually be noticed a tray with meal, a pouch with tobacco, some pipes, a can or

[1] In 1898 this meal ring was made by the Snake chief after the nátsi had been erected.

[2] This whip is also called pühúwanpi (soothing implement) from pühúwanta, to soften, make *pliable*—for instance, a hide; or to soothe, make gentle—for instance, a child, animal, etc.

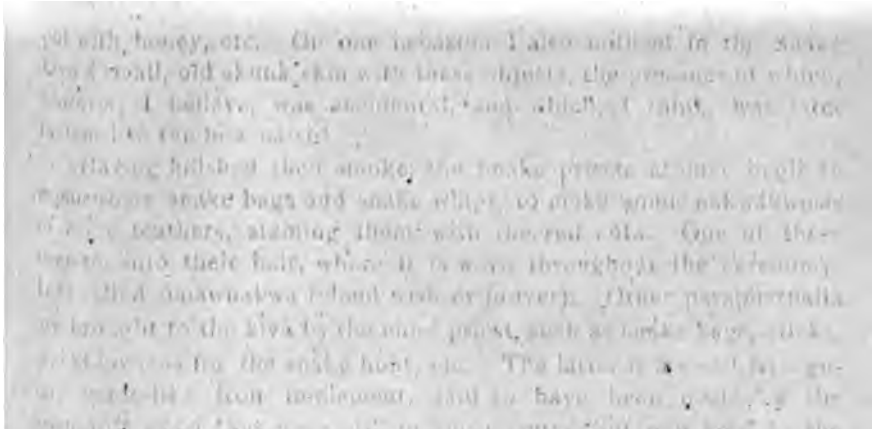
pot with honey, etc. On one occasion I also noticed in the Snake kíva a small, old skunk skin with these objects, the presence of which, however, I believe, was accidental, and which, I think, was later fastened to the bow nátsi.[1]

Having finished their smoke, the Snake priests at once begin to repair some snake bags and snake whips, to make some nakwákwosis of eagle feathers, staining them with the red cûta. One of these they tie into their hair, where it is worn throughout the ceremony. It is called ómawnakwa (cloud wish or prayer). Other paraphernalia are brought to the kíva by the chief priest, such as snake bags, sticks, and shípwikas for the snake hunt, etc. The latter is a small, triangular, spade-like iron implement, said to have been made by the Spaniards when they were still in the country, but now used by the Snake priests only for digging up snakes on the snake hunts.[2]

At about six o'clock in the morning the Snake priest repairs to the Antelope kíva, taking with him a pouch of tobacco and a pipe. Here he and the Chief Antelope priest indulge in a smoke which lasts about half an hour, and during which, as a rule, nothing is spoken except the customary exchange of relationship. At about breakfast time a few more participants usually put in their appearance. After breakfast an extended smoke is indulged in, and after that, preparations are begun to be made for the snake hunt. Nakwákwosis are made and tied to the snake bags, the hair combed, the bodies painted up, kilts put on, etc. At about half-past ten o'clock in the forenoon, they start on the snake hunt (see Pl. 156), north of the village. Each man takes with him a shípwika, one of the small buckskin snake bags, a small bag containing sacred meal, some nakwákwosis, and a few sticks of hohóyaonga (Lesquerella cinerea Watson). The chief priest carries in a bundle, a pouch with tobacco, some pipes, and some food —especially píki. All are attired in a common kilt and moccasins, the body decoration consisting of a pinkish spot on the lower and upper leg, lower and upper arm, forehead, and on each side of the sternum and the spine. The hohóyaonga mentioned is a root and is frequently used during the Snake ceremony. A piece is chewed in the mouth and then spurted on vessels, clothing, and other articles that have been in contact with the participants in the Snake ceremony; or into springs from which they have drunk during snake hunts, etc. This is done in order to discharm these objects and

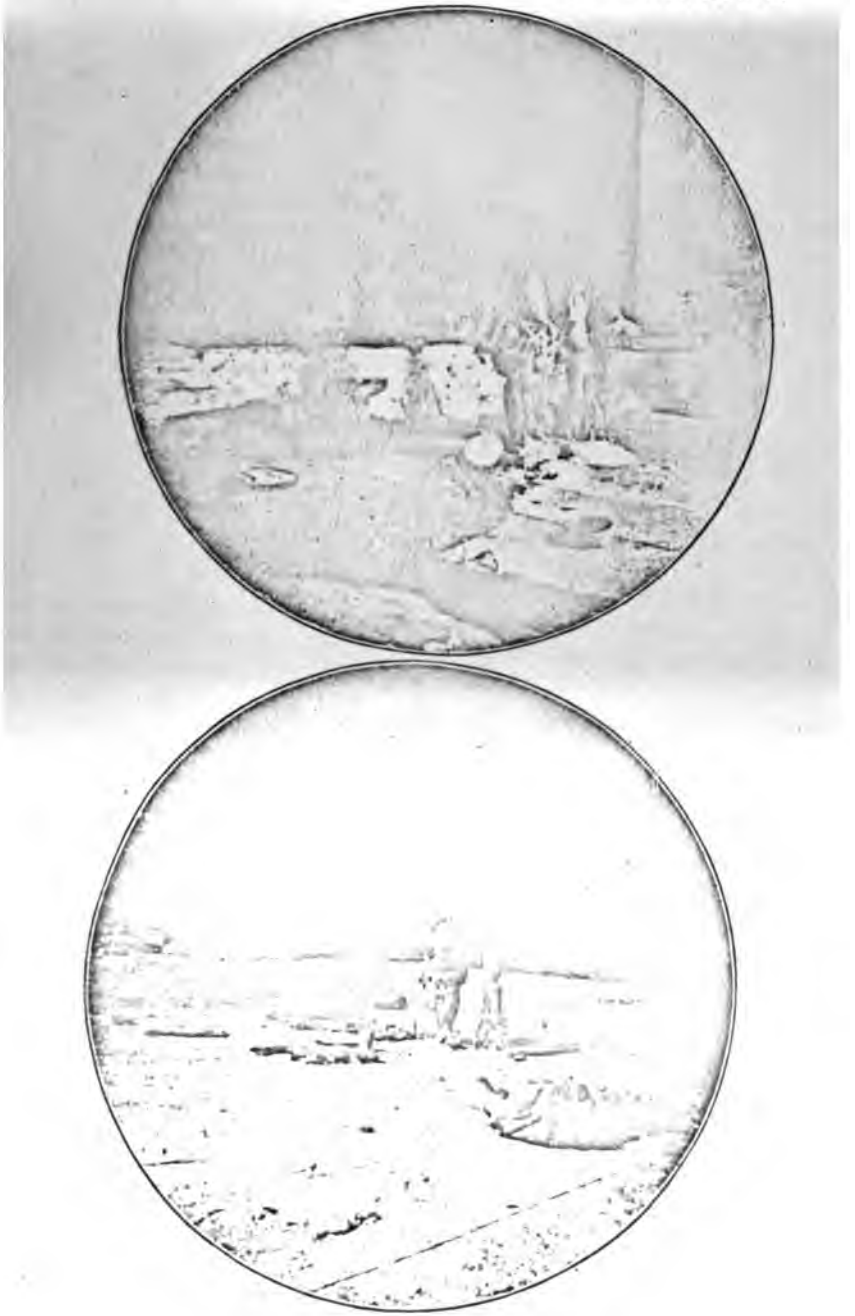
[1] I am told that if some one has a skin that is suitable for the áoát nátsi, he brings it to the Snake kíva where it is smoked on, and thus consecrated, as it were, to be fastened on the nátsi.

[2] In various ceremonies a wonaáwika (board or plank wíka) is used, which, tradition says, was also used as a weeding implement, and which was superseded by the better shíp (iron) wíka, made by the Spaniards.



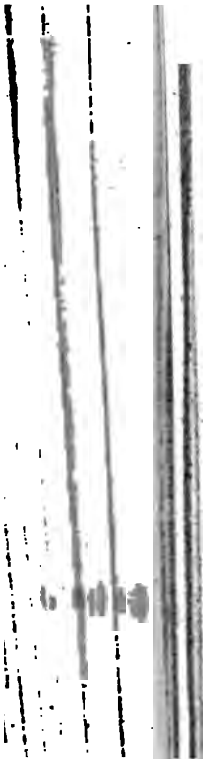
PL. CLVI. THE SNAKE KÍVA AND SNAKE PLAZA.

The kíva seen in the foreground is the Snake kíva, from which the priests are just issuing to leave the village for a snake hunt. They are headed by the chief priest, who carries in a blanket some food for the noonday meal, tobacco, pipes, etc. All hold in their left hand a small buckskin bag for the snakes and a snake whip. One of the priests is just in the act of picking up a shíp-wĭka, which they hold in their right hand. To the left of the plate, in front of the one-story house, the place where the snake dance takes place. Northwest of the Snake kíva is the Maraú kíva, partly hidden from view; in this the Maraú Society holds its ceremonies, and in the one still farther to the north-west, the Honáni kíva, the Powámu ceremonials are performed, while in the fourth one, on the top of which a man is seen, and which is called the Blue Flute kíva, the fraternity of that name holds its performances.



PL. CLVII. THE SNAKE ALTAR IN THE SNAKE KÍVA.

The larger figurine is that of Póokong, while the smaller one is that of hi companion, about the name of which see the notes in the text. To the left of th idols, on the floor, are some lightning frames, bull-roarers, rattles, and a number o snake bags. Other objects seen on the floor are a bowl with cúta, a tray wit meal, some blankets, etc.



down the snake bags in the north part of the kiva, assemt
the fireplace, indulge in a smoke, and talk for about half an
then partake of the evening meal. After that another smol
The chief priest brings into the kíva, as soon as darkness
two fetishes, two lightning frames, several tohópkos (stor
representing the puma), and other altar paraphernalia, a
them on the floor in the north end of the kíva. These fe
put up late in the evening, which is unusual, as all Hopi alt
as I know, are put up during the day. As there is no fram
even a regular sandridge in this case, this collection of fe
other objects could perhaps hardly be called an altar. B
far in descriptions of Hopi ceremonies the idols, fetishes
slabs, and other sacred paraphernalia have been called a
they are put up or grouped together on stated occasions ar
ing to certain regulation, we shall for convenience' sake,
these fetishes and what is put up with them—altars.

The principal object in this group (see Pl. 157) is th
Pôokong, the God of Protection and War. This is one o
made figures of a Hopi deity the author has ever seen.
perhaps no idol on any of the Hopi altars whose face re
much that of a human being as that of the Oráibi Snake
This, however, does not pertain to the other parts of the b
are mostly ill-proportioned. The idol is made of wood,
undoubtedly báhko (cottonwood root), covered, I think, p

slain enemies.[1] Behind the beads over the breast are many so-called kaléhtak (warrior) báhos which will be described later. The feet of the idol are fastened to a block of wood.

To the left of Pŏokong stands a smaller idol. There is perhaps no piece of Hopi religious paraphernalia, no matter how sacred, concerning which I have had such great difficulty to find out what it is and what it stands for, than this figurine. From almost every one whom I have asked, even my best friends, who are members of the Snake Fraternity, and—so it would seem—ought to know, I received the stereotyped answer: We do not know. Some say it represents the wife, others the sister, still others the brother of Pŏokong. Other information from Hopi mythology, which tells us of a younger brother of Pŏokong, would, of course, lead us to at once conclude that this figure represents none other than that younger brother of Pŏokong. But why, then, this uncertainty in this case, when almost any Hopi, acquainted with Hopi traditions and mythology, is well aware of and speaks of this personage—Pŏokong's brother? It is not impossible that further study will or may show that another deity is here represented. Good Hopi authority says it is Nayŏngaptūmsi, the sister of Mŭyingwa, the God of Germination and Growth.

The figurine is also made of báhko (cottonwood root), but much more crudely than Pŏokong. It has neither arms nor legs, and the body is painted in bands which run obliquely around the body. The colors of the bands, commencing from above, are as nearly as could be made out, as follows: red, green, white, red, green, yellow, green, white, red, green, red, white, yellow, green, red.[2] The bands are separated by narrow black lines. On the head, the idol wears a terraced cloud symbol. Around the body a string, to which many nakwakwosis are tied. Behind this string, or belt, are thrust two old báho sticks. Also a táwahona is tied around the body.

On each side and between the two idols stand four tohópkos (from tŏho, puma, or panther, and póhko, animal) of various sizes, and to the right of Pŏokong lie on the floor the bull-roarers, lightning frames, snake bags, two old áyas (rattles) like those used by the Antelope dancers in the public dance, a number of snake whips, etc. A tray with corn-meal and some hohóyaonga may also usually be seen near the altar.

In the Antelope kiva nothing of any importance takes place all day. Usually only one or two men besides the chief priest make their

[1] Such hurúnkwas are worn by the Snake dancers in the other villages during the snake washing and public Snake dance.

[2] As the colors were darkened with age, and yellow was more of a light brown color, for which the Hopi used a yellow ochre (pawísa), it was difficult to distinguish between the red and yellow.

appearance in the kíva on this day. All either get wood
their fields, but eat and sleep in the kíva. The chief priest
cards some cotton and smokes occasionally when being in t

SECOND CEREMONIAL DAY.

(SHUSH TÁLA; ONCE LIGHT OR DAY.)

The men arise at an early hour. Some one usually bui
fire to light the pipes from. One after the other then sq
near the fireplace and smokes a while. Not infrequently
the other then runs to his field to look after his crops or m
one occasion a snake had gotten out of a snake bag and th
of the dry píki on the banquette indicated its whereabouts.
oma, who had brought it in the previous day, called it i
animal) and soon captured it and put it into one of the buck
bags.

Shortly after sunrise the Chief Snake priest again proc
Antelope kíva for the mutual morning smoke with the Chie
priest. The latter fills and lights the pipe, and after both ha
it empty, cleans it and utters a prayer. The Snake priest th
lights his pipe, and both smoke it, always exchanging ter
tionship. When they have done, he cleans the pipe and p
the floor. Whether he then also utters a prayer, my no
state, but from analogies I infer that he does. My notes
that he did not, but in that year a new chief priest acted f
time, and it may have been an omission on his part. After
ing the two men generally chat a few minutes, whereupon
priest picks up his tobacco bag, the Antelope priest expres
wish which the Snake priest returns and the latter then go
the Snake kíva. Before he ascends the ladder, however, h
says: "Íta cûkaoka̲hka̲ng tápkinawicni" (We happily go for
the evening). It may here be remarked that at the conclu
evening ceremonies, he says: "Íta cûkaoka̲hka̲ng tálo̲on
(Happily we go forth towards the morning). In the Snak
usually smokes again, in which others sometimes join him.
fast the men return from the fields and all then eat the mo
together. Every man is supposed to place a small mors
before the fetishes. After breakfast smoking is indulged
sins are repaired, nakwákwosis made for the snake hunt, etc.
half-past ten o'clock, the men paint up again, and put on
take their snake whips, snake bags, corn-meal, shípwikas

hohóyaonga and nakwákwosis, the chief priest, in addition to all this, taking in a blanket some lunch, tobacco and pipes, and all then start off again for another day's snake hunt, this time to the west of the village. In 1896 I went with the hunters this day, and my notes on that trip read as follows: On the second day I accompanied the party. At the foot of the mesa is situated one of the principal springs, Lânva (Flute Spring). Here the men stopped and all sprinkled a pinch of meal into the spring, two of them also depositing a nakwákwosi. Here the men separated in twos and twos. I joined the two consisting of the chief priest and old Nūvákwahū. Unfortunately the first is entirely blind on one eye, the other one being very poor; Nūvákwahū is also old and feeble, and also nearly blind. So the prospect of seeing snakes captured was not very encouraging from the start. But the other men were strong and vigorous, and it would have been impossible for me to follow them over the many miles they traveled on that hot day. The party that I followed found no snakes, although they searched very diligently. This was undoubtedly partly due to the fact that a late rain had formed a crust on the surface of the ground, which made it exceedingly difficult to find any snake tracks. I heard many complaints about this, not only from my two companions, but also from the others, and not only on this, but also on the other days.

At about four o'clock the hunters met at a place agreed upon in the morning. This was a partly finished house near an old spring at which the two Flute Societies have ceremonies on the last day of their celebration. This is situated about two miles and a half northwest of the village. Having placed the snake bags, only one of which contained one or two snakes, on the ground, the men grouped around them, and then smoked a while, after which they ate their lunch, which was followed by another smoke and a short period of rest, whereupon they returned to the village. Having arrived at the kíva, they placed the bags, the empty ones as well as the one containing the snakes, in front of the fetishes, and then sat down near the fireplace, again smoking. During this smoke, I have repeatedly noticed, all are unusually solemn. After the smoking, each man utters a prayer. As soon as the last prayer is spoken the seriousness seems to be broken and a freer intercourse prevails in the kíva, which is still more enlivened by the supper, now arriving, and which is usually thoroughly enjoyed by the tired men. The chief priest goes over to the Antelope kiva again for the usual smoke with the Antelope priest, as he does every evening and morning. The evening is spent in gossip, smoking, and resting.

THIRD CEREMONIAL DAY.

(LÖSH TÁLA; TWICE LIGHT OR DAY.)

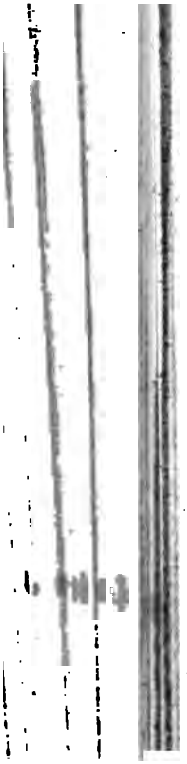
This day is spent in essentially the same manner as the tw
ous ones. On one occasion I noticed that several men broug
rabbits with them from the snake hunt. Qötcvoyaoma ha
Some of the Antelope men were also hunting rabbits. In 18
morning, the snakes that had thus far been captured were p
an inverted jar, which had been brought in early in the mor
perhaps late on the previous evening). These jars are kept
rock south of and only a few hundred yards from the villag
jar was placed to the east side of the altar. It had a small
in the rim and another half-way up on the side of the jar. Bo
ings, as well as the small open space between the floor and th
the jar, were hermetically sealed with mortar. If it is borne
that the snakes are piled up on top of each other in this smal
ure it seems almost incomprehensible that they do not suffoca

In the ceremony of 1898 Macángöntiwa's sister[1] overha
entire kíva, closing up every crack and hole through which
might possibly escape. In 1900 this was done by Chie
Pūhŭnömtiwa on the second day. The snake jars, of which
put in on this day in 1896, were put in a day or two later in t
two years, so that it will be seen that the small details of th
monies are subject to considerable variation; a fact that

second day in 1896 led to a serious conference in the Snake kíva on the morning of this day.

Soon after breakfast the Snake men again made the necessary nakwákwosis and other preparations for the snake hunt, and then sat down near the fireplace and smoked. I noticed that they were very solemn and that something unusual occupied their minds. Presently Lomáhungyoma, the chief of this conservative faction, entered the kíva and joined them in smoking. Macángöntiwa now told them with a trembling voice that I had been with them on the previous day and that they thought I intended to go with them again. They were afraid that their fathers, the snakes, might be angry, that my presence might interfere with the efficacy of the ceremony, inasmuch as it might cause the displeasure of the snakes, keep the hunters from finding many, that they were very unhappy about this, etc. They then begged me not to go with them any more. No white man, they said, had ever seen nearly as much of their ceremony as I had; in fact, very few had ever seen anything; I could see and hear everything else, only I should do them the favor and not go with them on the snake hunt. Not wishing to incur the ill will of the people, I promised that I should not go with them any more during that ceremony, on the condition that otherwise, they do not object to my seeing and studying everything else. To this they readily consented, and a big burden seemed to have rolled from their hearts. The solemnity which seemed to pervade the kíva like a spell was broken, the conversation dropped into the usual jovial tone, and all got ready and soon started for the hunt. As ill luck would have it, they did not find a single snake that day, as far as I could find out, which fact I did not fail to mention to them in the evening. Had I gone with them they, of course, would have attributed their failure to my presence. On the other hand, I have reasons to believe that their objections to my accompanying them were partly due to the fact that they were censured by others in the village.[1] The capturing of a snake has been described to me by various persons as follows: When a reptile is found, a nakwákwosi and a small pinch of meal is thrown towards it. The hunter then grabs it, if it is not coiled up, strokes it gently, and then places it into his snake bag. If it be coiled up and show fight, however, the meal and nakwákwosi is also thrown towards it, but in addition to that the snake whip is rapidly shaken or waved over it, until the snake uncoils, whereupon it is taken. If it escape into a hole or be tracked to a hole, it is dug up with the shípwika, already described, or with a stick. If a reptile refuse to uncoil, the party or parties sit down near

[1] No objection was raised by any one, as far as I know, when I accompanied them in 1900.



the kíva, a sign that he had something to communicate to th
of the kíva. Pūhûnömtiwa ascended the ladder and was
shirt, one sleeve of which contained a snake. This Pūhûnöm
out, placed it into a snake bag, chewed a small piece of hoh
and spurted it on the shirt, to cleanse it of the snake ch
handed it back to the owner, who had been waiting outsid
ently another man announced his presence in the same ma
handed in a pair of pants. One leg of these, which, like the shi
had been tied up at one end, also contained a snake. It
taken out, the pants treated in the same manner as the
handed back to the owner. Both of these men were membe
Snake Fraternity, but for some reason, did not participate.
that if any member of the Snake Fraternity happens to finc
while the ceremony is in progress, he is at liberty to bri
These men had been working in their fields, and not having
a regular snake bag when they found the snake, had improvis
the one of his shirt sleeve, the other of his pant leg. It
stated on a previous page that none of the liberal faction no
pate in the Oráibi Snake ceremony, but it inay be remarke
connection that not nearly all of the members belonging to
servative faction participate either. I took occasion to quest
of the latter as to the reasons why they stayed away.
because his wife, another because his child, had died not lo
ously, and hence their "heart was not good," i.e., they were

In the Antelope kíva practically the same condition of affairs exists as on the preceding day. Only about three or four men are in. These mostly work in their fields. The chief priest stays in the kíva most of the time; he smokes, cards and spins cotton, sometimes gets wood, or goes to his field. In the morning and evening he, of course, is at his post for the mutual smoke with the Snake priest. All again sleep in the kívas as usual.

FOURTH CEREMONIAL DAY.

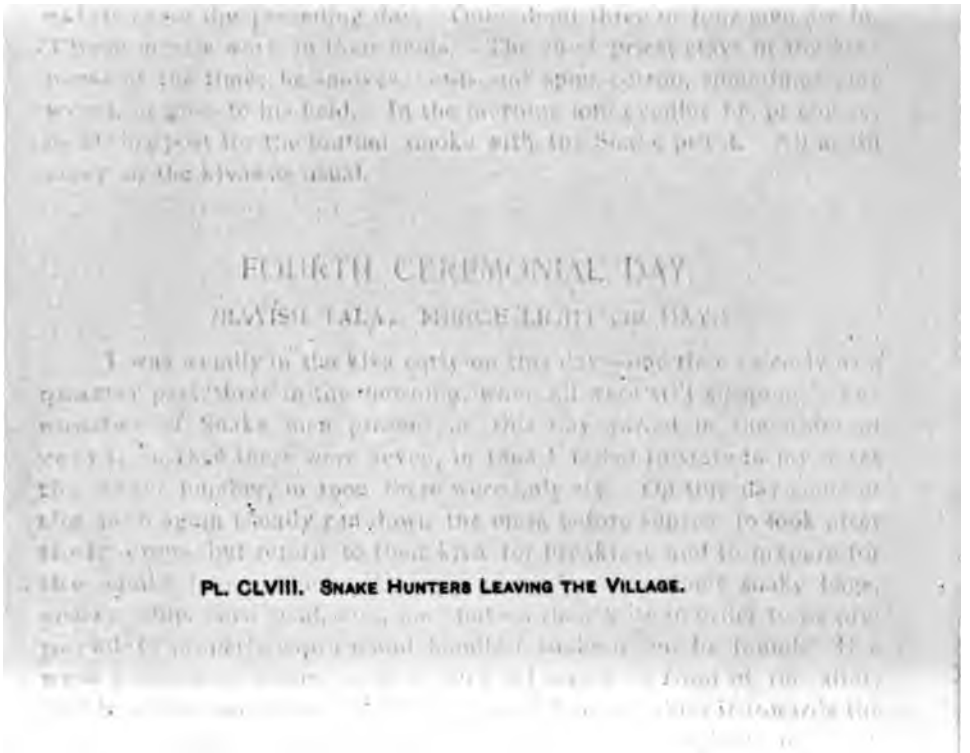
(BAYÍSH TALA; THRICE LIGHT OR DAY.)

I was usually in the kíva early on this day—one time as early as a quarter past three in the morning, when all were still sleeping. The number of Snake men present on this day varied in the different years; in 1896 there were seven, in 1898 I failed to state in my notes the exact number, in 1900 there were only six. On this day some of the men again usually run down the mesa before sunrise to look after their crops, but return to their kíva for breakfast and to prepare for the snake hunt. They take with them, however, their snake bags, snake whip, corn-meal, etc., and put on their kilts in order to be prepared to properly capture and handle a snake if one be found. If a new participant comes in, he first of all stands in front of the altar, holds a little sacred meal to his lips, and then sprinkles it towards the altar. He then takes off his moccasins, loosens his hair, and then squats down near the fireplace to smoke. The smaller boys smoke very seldom. The only time that I have seen them take a few puffs is when the snake hunters, upon their return from the hunt, assemble around the fireplace for the evening smoke. On that occasion I have also heard them utter a short prayer when the men pray after the smoking is over.

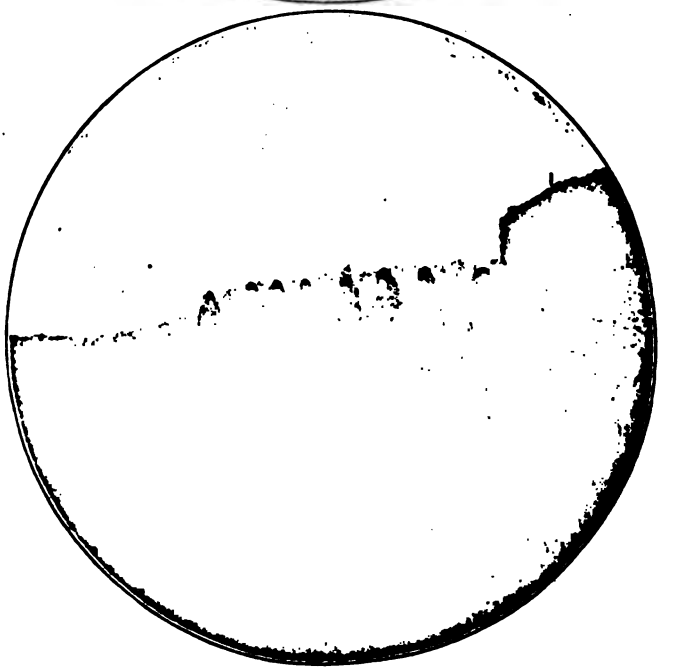
Through all my notes of this day runs the complaint of the Snake priests that so few snakes have been found. This is one reason why new participants are heartily welcomed, and why the snakes found are not transferred to the jar every morning. In 1898 no jars had been brought in yet up to this day. (For snake hunt see Pl. 158 and 159.)

In the Antelope kíva the situation remains unchanged. The number of men present in this kíva are not known to have exceeded four on this day. These eat, smoke, and sleep in the kíva, but otherwise follow their usual occupations, except Tobéngötiwa, who remains in the kíva most of the time, carding and spinning cotton, sleeping, smoking, etc. The only connection between the occupants of the two

PL. CLVIII. SNAKE HUNTERS LEAVING THE VILLAGE.



Pl. CLVIII. Snake Hunters Leaving the Village.

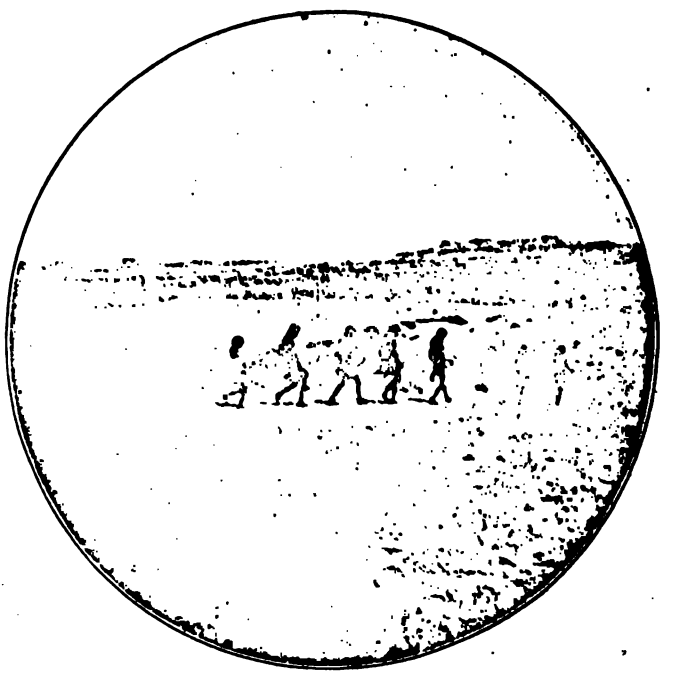


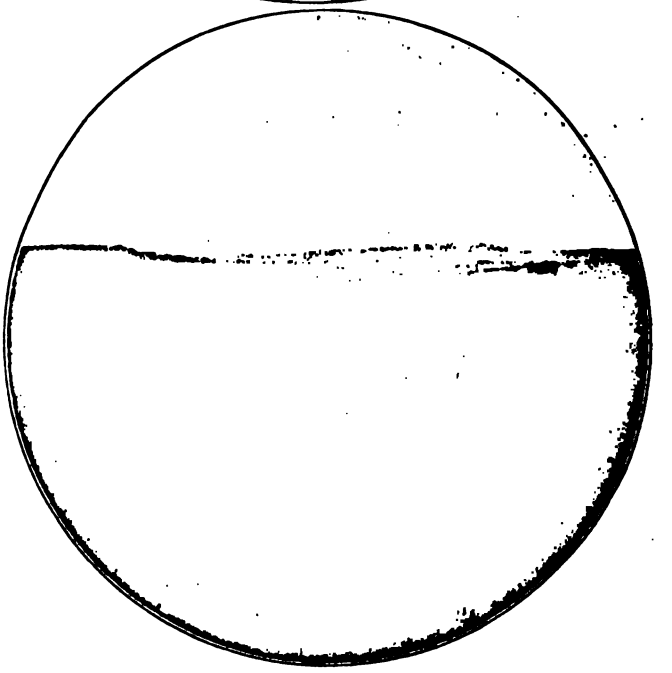
PL. CLIX. SNAKE HUNTERS.

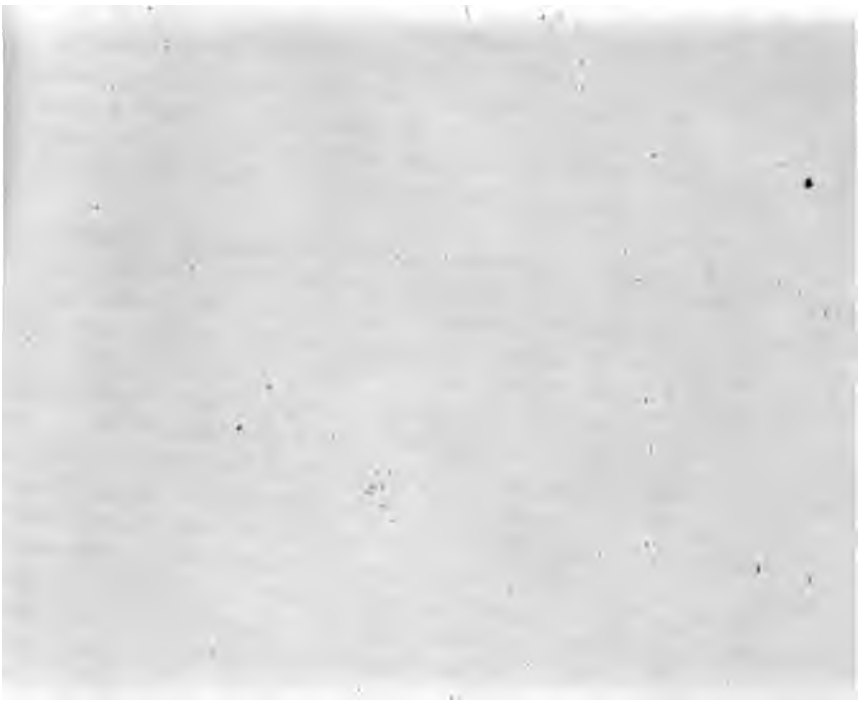
A. Snake hunters leaving the mesa.

B. Snake hunters in the field. Several may be seen dimly somewhat above the centre of the picture.

A







kívas is again the mutual smoking of the two chief priests i
ing and in the evening. Some notes on facts of perhaps
est, specially noticed, are the following:

1. Watching one of the new-comers in the Snake kíva p
I noticed that, after having smoked, he made four nakwák
ing them red, and one pûhu, fixed up a snake whip, tyin
buzzard feathers to the two sticks and a red nakwákwosi t
each feather, and then laid these objects on the floor
smoked over them.

2. The kilt of the smaller boys is usually the so-called
kuna" (black kilt), which is the first kilt worn by boys. It
blue color, with a black circle in the lower corners. (See

3. Some more shípwikas were gotten on one occa
morning of this day.

4. The number of red nakwákwosis made for the
varies with the different priests, some made four, some
seems that pûhus are made only by some. Not every
nakwákwosis every day; if those of the previous day have
used up, they are taken again. The pûhus, I am told, a
until the hunters are ready to return to the village in the e
so it is probable that only one of a certain party has a p
it may be that each one has one. They are said to be
ground as a prayer for a safe return. This, however, h
personally observed, and needs further investigation.

5. Special notice was again taken of the body decor
Snake men; it is as follows: Spots of about the size of
made with a pale red or pinkish clay on the following p
body: both upper and lower legs (on the outside), both
lower arms (outside) each side of the sternum and the spi
head, and the hair in front and on both sides of the head.

6. Every new-comer ties a nakwákwosi into his hair t
ing on the snake hunt. This nakwákwosi does not differ
taken on the snake hunts. Such a head feather is worn i
Hopi ceremonies, and is called nákwa (wish, prayer).

FIFTH CEREMONIAL DAY.

(NALÓSH TALA; FOUR TIMES LIGHT OR DAY.)

1.—GENERAL REMARKS.

With this day the ceremonies become more comprehensive and complicated, especially in the Antelope kíva. In fact, while up to this date our attention has been chiefly occupied by the Snake kíva, it will from this day be principally directed to the Antelope kíva, with the exception, perhaps, of the last day, on which the events in both kívas are probably of equal importance.

At about half-past four o'clock in the morning a new nátsi is put up at each kíva, the whip nátsis, however, remaining as before. (See Pl. 160.) A new corn-meal circle is sprinkled around both kívas by the respective chief priests, in order, I was told, to keep out intruders. The new nátsi is called aoát (bow) nátsi and consists of an old bow to the string of which is fastened a so-called "táwahona." A táwahona is a string to which many small bunches of red horsehair are tied. To this string are also tied some weasel and polecat, or skunk, skins and some bald eagle feathers. The two nátsis at the two kívas are essentially alike. After the nátsis have been put up the two chief priests go into their respective kívas and smoke. After the smoke the Antelope chief gets the paraphernalia for the Antelope altar, which are wrapped up in bundles, and places them on the floor at the north end of the kíva, whereupon he begins to make báhos. It is then about five o'clock in the forenoon. More men come in this day, especially in the Antelope kíva. One of the first acts of a new-comer is to sprinkle a pinch of meal on the altar, if it be already put up; if not, this is dispensed with. He then usually loosens his hair, takes off his moccasins—sometimes also his clothes—and then squats down at the fireplace and smokes.

2.—PROCEEDINGS IN THE SNAKE KÍVA IN 1896.

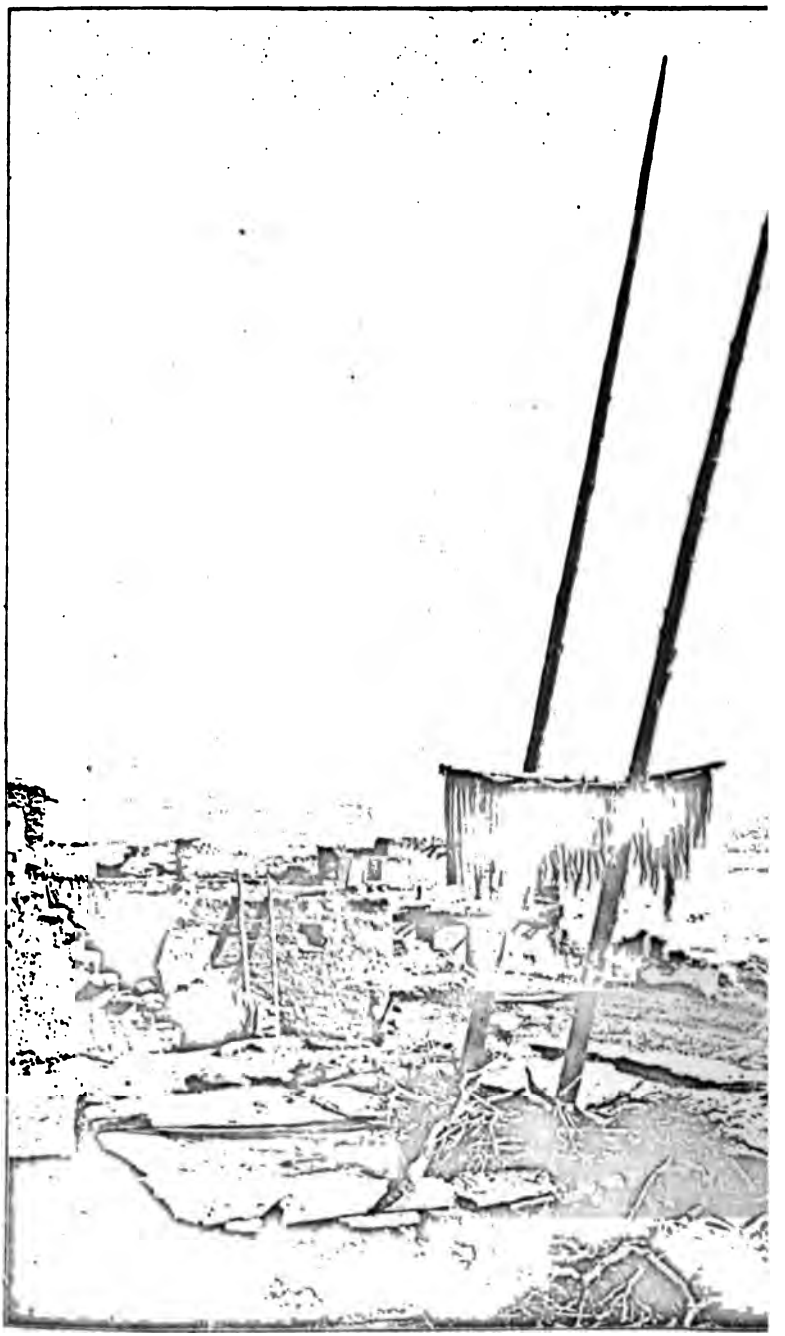
At the usual time, about five o'clock in the morning, the Chief Snake priest proceeded to the Antelope kíva for the usual morning smoke with the Antelope chief, whereupon he returned to the Snake kíva, where breakfast soon followed. The other men were engaged in repairing moccasins, snake whips, and snake bags; in making new moccasins and nakwákwosis; smoking, carding and spinning of cotton, etc., all of which was continued with more or less regularity throughout the day. Soon after breakfast, the Antelope priest, Lomáyeshtiwa, who afterwards made the sand mosaic in the Antelope kíva,

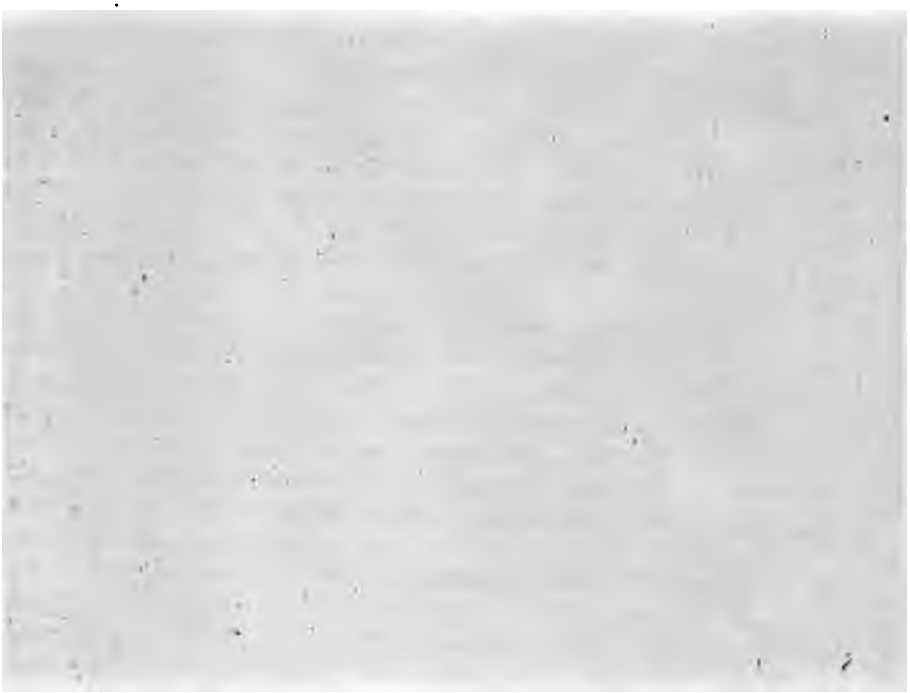
Pl. CLX. The Bow [illegible]

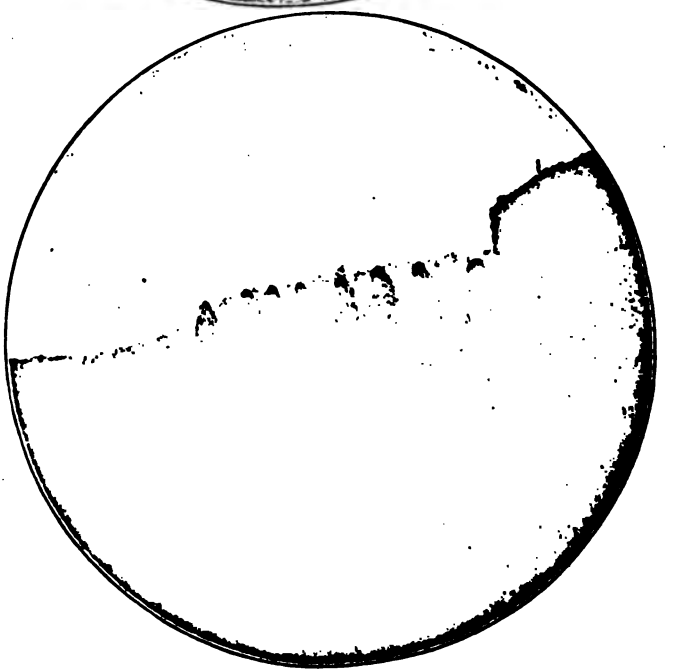
The bow relief consists of an oil [illegible]
[illegible] attending. To this evening are [illegible]
[illegible] The [illegible]

PL. CLX.

The bow nátsi consists of
fringes is attached. To this stri
and polecat skins. The nátsis of







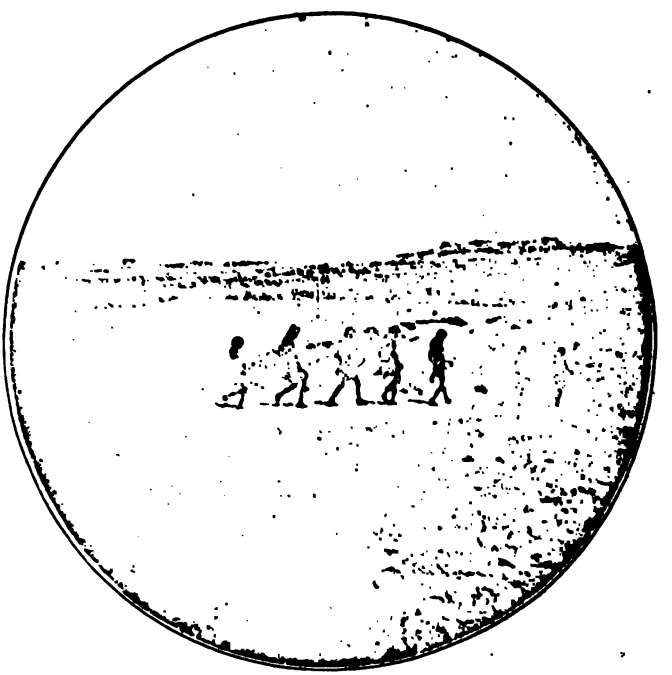
witness, who once played a conspicuous part in the Oráibi Snake ceremony and whose information it is believed is correct. It is in substance as follows:

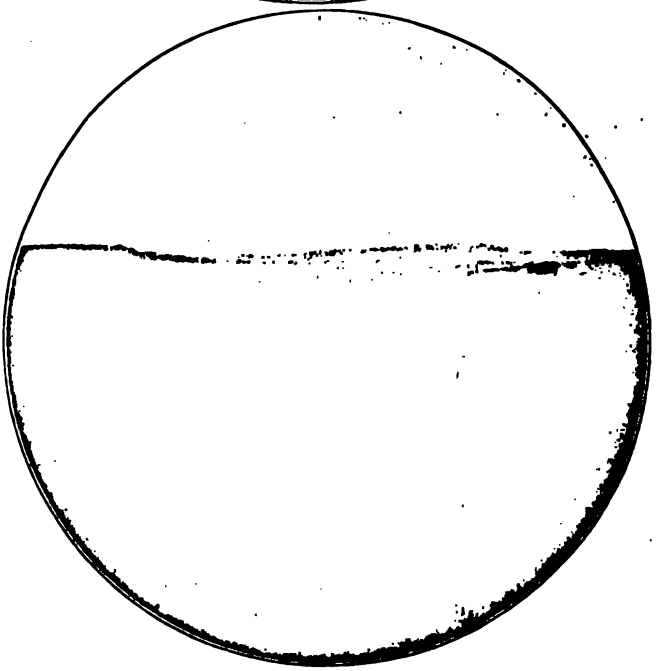
"When kelĕhoyas were to be initiated it was done in this way: In the forenoon, a sand picture[1] was made on the floor of the Snake kíva in front of the effigies. The latter were placed close to the north side of the mosaic, which was made by the chief priest or others. When it was finished, some one was sent to the Antelope kíva after the crooks, which were then placed around the sand mosaic in the same manner as they are arranged in the Antelope kíva. As soon as the altar was completed (see Pl. 161), the novices were brought into the kíva by their "fathers" (sponsors or godfathers), who gave to each a corn-ear and tied a small white eagle feather (nákwa) into their hair and assigned seats to them on the floor east of the altar. Hereupon, the Antelope priests were called. When they entered, each one sprinkled meal to the altar and then all squatted down on the elevated or spectators' part of the kíva, i.e., the part south of the ladder. All now smoked cigarettes, previously prepared of corn-husk, leaves, and native tobacco, by the pípmongwi, or tobacco chief. In the mean while, two members of the Snake Fraternity had dressed up in a small inclosure that had been prepared with blankets in the south-east part of the kíva. One was dressed up in exactly the same manner as the Antelope priest who dances with the vines in his mouth on the plaza in the afternoon of the ninth day,[2] only his body is not painted up, and the wreath he wears on his head consists of yucca leaves instead of cottonwood twigs. The other man is painted up and costumed in exactly the same manner as the Snake dancers are in the public dance on the ninth day. After all had smoked, they commenced singing. Soon the man dressed up in Snake costume, whom we shall call, for brevity's sake, 'Snake,' emerged from the before-mentioned inclosure, but backward, and dancing in a squatting position. With his hands he made the same motion from one side to the other that the Snake dancers make in the public dance on the last day, when they move the snakes which they are holding between their lips to the time of the singing. As soon as he had emerged from the curtain, he threw with each hand some corn-meal into the kíva, backward of course. He then danced in a squatting position backwards toward the sand mosaic, described a circuit behind it, danced over it from the rear side,

[1] From the description he gave it was very nearly the same as the one figured in the monograph of the Wálpi Snake ceremonials by Dr. J. W. Fewkes. In fact, other members of the Snake Fraternity to whom I have shown that plate aver that the Oráibi mosaic is the same, which does not exclude the possibility, however, of small variations.

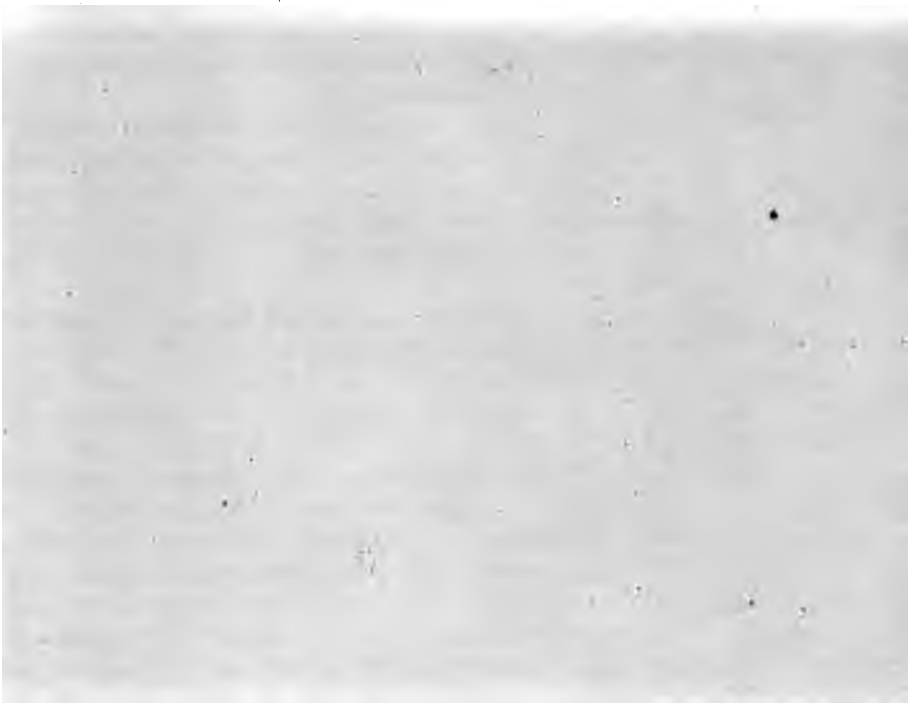
[2] See description of the ninth day.

A





B



Pl. CLXI. The Snake Altar.

This Plate shows the Snake altar as it is constructed when initiations take place. The figurines have been described in the text and in connection with Plate 157. The picture in front of the figurines is a sand mosaic, the inner border being yellow, the color of the north; the next one green, the color of the west; the next red, the color of the south; the next white, the color of the east. The borders are separated by black bands, black being the color of above, which is represented by the north-east. In the centre of the mosaic is a figure of a puma and around it drawings of four snakes. The crooks and sticks belong to the Antelope Fraternity.

On one side of the altar is seen the jar under which the snakes are kept, on the other some snake bags and whips and a tray of meal. Unfortunately, the negative seems to have been reversed in making the print for the half-tone, so that what is now the right side of the altar should be the left.

This Plate shows the Snake altar as reproduced by the author in the Field Columbian Museum.

and finally stopped between the puma figure and south border of the mosaic, where he turned around facing the south end of the kiva. The pípmongwi then handed him a cigarette consisting of a piece of corn-husk filled with native tobacco. He smoked a few puffs and then twirled his right hand over his left hand forward, or from himself. He then smoked again a few puffs and followed it by the same motion with his hands, but this time rotating his hands backwards or towards himself. This he did in all four times, rotating the hands two times forward, two times backward, but alternately and always preceding this motion by a few puffs from his cigarette. After the fourth time he hobbled back to and behind the curtain, this time, however, not backward, but face forward. As soon as he had entered the inclosure, the man dressed as an Antelope priest, whom I shall call 'Antelope,' emerged from behind the curtains and went through exactly the same performance and in the same manner as his companion. A second time the Snake went through the same performance after the Antelope had returned to the inclosure, but on leaving the altar, he, this time, instead of returning to the inclosure, hobbled to the Snake priest, who was still sitting somewhat south-east from the altar and who handed him a live rattlesnake. This he took a hold of by the neck with his teeth and grasping the body of the snake with both hands and waving it from one side to the other to the time of the singing, he moved towards the novices again in that squatting position, but facing them. Here he danced several times up and down the line of the novices, but so close to them that the tail end of the snake was dragged over their exposed knees. He then returned in the same manner to the Snake chief, handed him the snake, and returned in the same manner to the inclosure. Immediately the Antelope came out and went through the same performance, only instead of a snake, he used a bunch consisting of a young corn stalk, watermelon, squash, bean, and other vines.[1] As soon as he had returned to the inclosure, both men came out, side by side, again dancing backward in a squatting position to the altar. When they had arrived on the sand mosaic, they turned around as they had done singly, the first time, whereupon they each received a cigarette from the tobacco chief, which they smoked. When through smoking, they danced, still in the same fashion, but now forward, over the sand mosaic, making a circuit in a sinistral direction, not only destroying the mosaic, but also upsetting the crooks. They then returned to the inclosure, whereupon the singing, which had been kept up during all

[1] Another informant says that this man's performance precedes that of the Snake priest's with the snake, just as the dance with the bunch of vines on the eighth day precedes the dance where snakes are used. It is more than probable that this informant is right.

his time, ceased. The Antelope chief then gathered up the crooks, e and his men repaired to the Antelope kíva where the chief priest eplaced them at his altar. The 'fathers' (sponsors) of the novices, e., the men who had brought them into the kíva for initiation, then ainted the bodies of the novices the same as the bodies of the Snake riests were painted, and after some one had swept up the remains of he sand mosaic, the Snakes went over to the Antelope kíva for the utual evening ceremony."

Thus far, my informant. That this ceremony takes place when ew members are initiated, and that only then the full altar is built, I ad been told by others before. This same custom also of erecting he full altar at initiations only prevails in other villages.

After this digression, we now recall the fact that we left the Snake riests in the act of getting ready for the evening ceremony, which ill be described under a special paragraph. We now wish to state riefly also

3.—PROCEEDINGS IN THE SNAKE KÍVA IN 1898.

The proceedings in the morning, which vary very little if any in he different years, have already been noted under "General Remarks" this day's notes. I found twelve men in the kiva when I came in, ter breakfast, engaged in talking and smoking. This day, as has ready been stated, is not a regular hunting day; but very few reptiles ving thus far been found, the men soon got ready for the hunt. akwákwosis were made, bodies were daubed, and at a quarter of even o'clock they left, leaving old Nūvákwahū and Macátiwa in large of the kíva. The statement that up to this time very few akes had been found was borne out by the fact that as yet no snake rs had been brought into the kíva, the snakes thus far obtained ving been kept in the small buckskin snake bags and in a larger merican) bag.

Everything remained unchanged in the kíva and nothing of impor- nce transpired while the men were away. They returned at about e o'clock in the afternoon, some having snakes in their bags, others inging rabbits. They were greeted with "kwakwái!" (thanks!) by acátiwa and Nūvákwahū. One of the men handed a rabbit to the tter, who then became very profuse in his expressions of joy and atitude. When the hunters had laid down their bags, whips, etc., ey arranged themselves around the fireplace and engaged in a solemn oke, which was followed by a prayer from each smoker. Hereupon ey engaged in a free conversation relating especially to the day's

hunt. But the time for the evening ceremony in the Antelope kíva approaching, all washed their hands, combed their hair, renewed their body decorations, and got their snake whips ready. Pūhūnömtiwa took from the large snake bag a small snake (a racer) and placed it in one of the small bags for use in the ceremony. At a quarter of six o'clock, Macángöntiwa picked up this bag and a snake whip for each participant in the ceremony, all took some sacred meal in the right hand, and then they proceeded to the Antelope kíva. Having entered this kíva they stopped at the foot of the ladder, Macángöntiwa expressed a good wish, all sprinkled their meal on the altar, and then squatted down on the floor along the banquette on the west side of the kíva. The Antelope men were all in their places, Tobéngötiwa standing at the north-west corner of the altar, the Antelope youth and maid north of the altar, the sprinkler and tobacco chief on the south side, and the rest sitting along the east banquette of the kíva.

After having thus briefly recorded the proceedings during this day in the Snake kíva we are ready to take a seat on the banquette of the Antelope kíva and watch and record what transpires in that chamber during this day, and as this is probably one of the most important days in the Antelope kíva, the notes of 1896 and 1898 will be given separately, the same as those pertaining to the events in the Snake kíva.

4.—PROCEEDINGS IN THE ANTELOPE KÍVA IN 1896.

The happenings in this kíva before breakfast, including the mutual smoke with the Snake priest, have already been mentioned under "General Remarks."

It has already been stated that Tobéngötiwa commenced to cut sticks for báhos at an early hour. In this he was soon joined by an old man called Síhongniwa. They made the following báhos: Tobéngötiwa made six double green báhos, one stick being male, one female, all having black tips and being about four and one-half inches long; one báho of the same kind, but about two inches longer. He also made twelve nakwákwosis of large turkey feathers, four of small turkey feathers, and four of small eagle feathers, all of which he stained red. He also made a pūhu, consisting of a cotton string to one end of which is fastened a large eagle breath feather and one of each of the six world quarter feathers, oriole, bluebird, parrot, magpie, topóckwa (unidentified), and ásya (unidentified), or at least as many of these as the priest has or can procure. The string is then moistened with honey and rolled in corn-pollen and later tied to the long double green báho. Síhongniwa made two chochókpis about fourteen inches

long and two about four and a half inches long, all female. A chochókpi is a single black stick pointed at one end and having a facet at the other end. To the latter end are usually tied a sprig of kúña (artemisia tridentata angustifolia), a sprig of máövi (Guetieriza Euthamia), a turkey feather, and a corn-husk packet containing corn-meal, into which a little honey is mixed. All this is tied to the stick with twine, which is wrapped around the stick to the width of about an inch and a half and then usually black bands are painted on this white twine, but sometimes as in this case, the white bands are painted red.

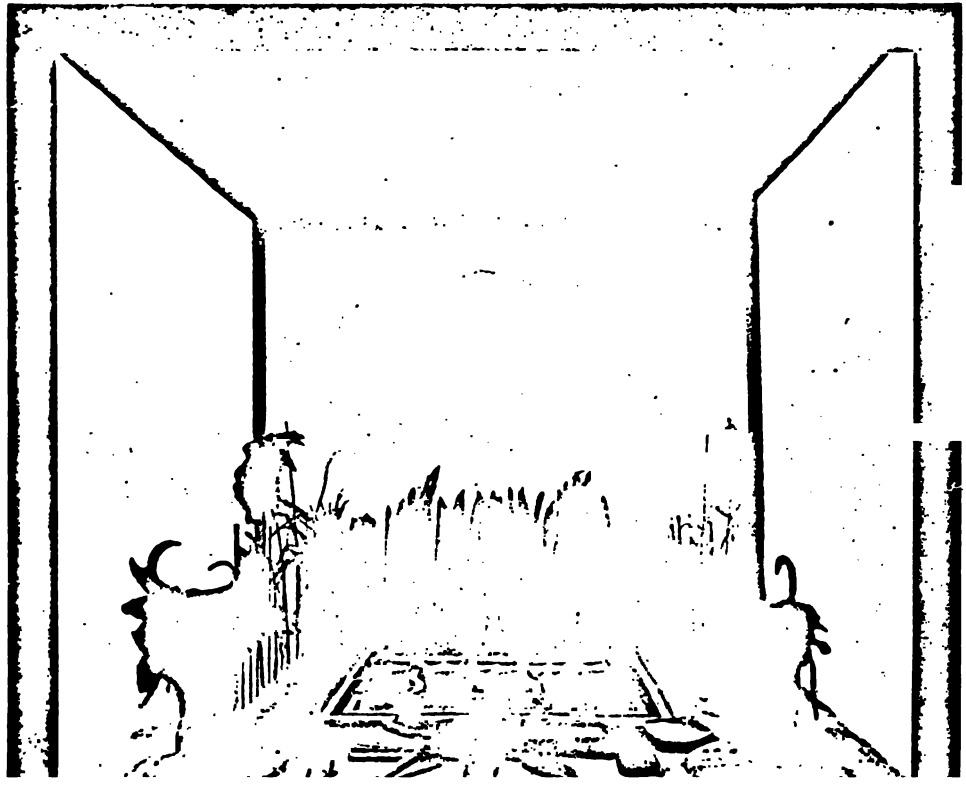
While these prayer offerings were made, Kiwánhoya, who was to act as sprinkler during the ceremony, brought into the kíva four móngwikurus (small gourd vessels, covered with a network of twine) (see Pl. 184) and a ngáhkuychakapta (medicine bowl), six corn-ears of as many different colors, and a few other paraphernalia to be used in connection with the medicine bowl. (See Pl. 198.)

Another man, Lomáyeshtiwa, who was to take an important part in the proceedings of this day, came in at about this time, smoked first, and then commenced tying nakwákwosis to the bent end of a number of crooks to be used on the altar about to be erected. Tobéngötiwa had in the mean while made a few nakwákwosis which he handed to Lomáyeshtiwa with the instruction to give them to a man that was to go after sand for the altar. This sand is supposed to be gotten for any Hopi altar by a man who belongs to the sand clan, or at least to some clan related to the sand clan. As in this case no such man happened to be among the participants of the ceremony, they agreed upon a man who otherwise had nothing to do with the ceremony. This sand is generally gotten from a sand hill south-east of the village and half-way down the mesa. The party who gets the sand holds the meal and nakwákwosis to his lips, utters a silent prayer, lays both objects on the ground, and then takes the sand into his blanket and returns to the kíva.

After having dispatched this messenger, Lomáyeshtiwa washed his head, dried his hair at the fireplace, and then proceeded to the Snake kíva, where he smoked and announced the singing ceremony that was to take place in the Antelope kíva, as has already been mentioned. Upon his return from the Snake kíva he at once commenced to build the altar. (See Pl. 162.) First he made a sand ridge on the floor in the north end of the kíva of the moist sand that Nakwáveima had in the mean while brought in. This sand ridge is about three feet long, eight or nine inches wide, and about five inches high. In the center, but on the north side of this ridge, he made a depression, into which he placed a rectangular medicine bowl (see Pl. 163), filling up the space around it

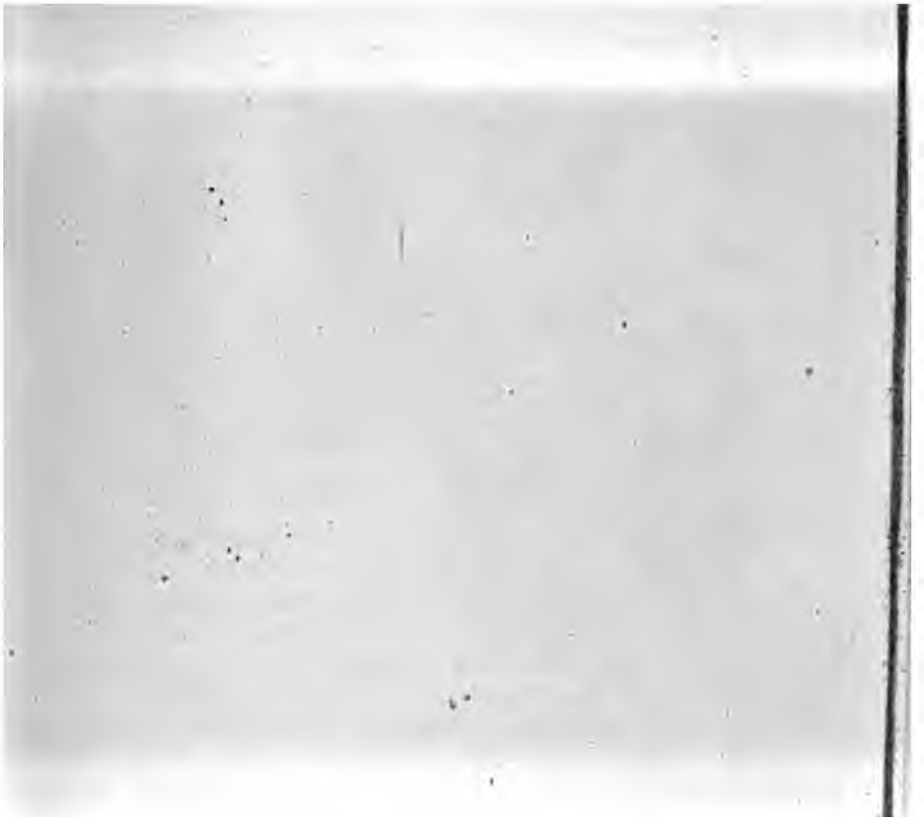
PL. CLXII. THE ANTELOPE ALTAR.

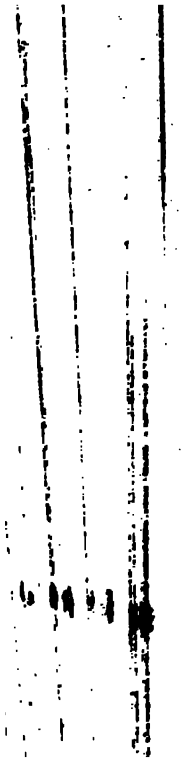
The altar shown on this Plate is one that was reproduced by the author for he Field Columbian Museum. In the rear is a sand-ridge, into the centre of which is placed a rectangular medicine bowl. Behind this stand four single black náhos. At each end of the ridge is inserted a típoni, and behind it a row of buzzard feathers. On each side of the sand mosaic stands a row of crooks and straight sticks, the first probably representing life in its various stages, the latter departed ancestors of the Antelope Fraternity. At the head of each row stands an antelope head, the symbol of the Fraternity. The colors of the border of the mosaic are arranged in the same manner as those on the previous Plate. The semicircles at the base of the picture represent cloud symbols, the lines emanating from the clouds, rays of lightning. In front of the altar stands a medicine bowl surrounded by the six ceremonial corn-ears, yellow, blue, red, white, black, and sweet corn. By the side of each ear lies its husband, a hollow stick wound with cotton twine and feathers. On one side of the bowl may be seen a cloud blower, a cone-shaped pipe, on the other side a honey pot, tray with meal, and the long feather used for discharming purposes. Unfortunately, this illustration, in preparing it, has also become reversed so that what is the right side of the altar is here shown as the left side. The feathers on the Antelope heads and on some of the sticks are the nákwas, worn on the head by the dancers.



PL. CLXIII. THE ANTELOPE ALTAR.

While the previous Plate shows the altar as it appears when just completed, this Plate shows its appearance in the evening of the eighth day after corn-meal has been sprinkled on it during all the ceremonies. The picture was taken when the priests were performing the vine dance on the plaza, which accounts for the fact that the medicine bowl, one of the típonies, nákwas, etc.. are missing.



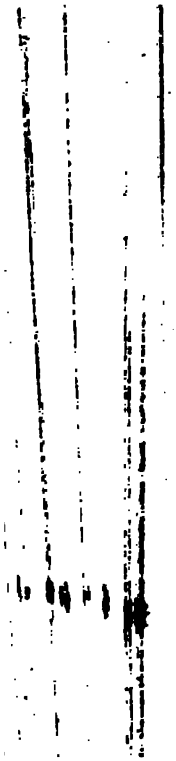


the picture seen on Pl. 162, with pulverized sand, or rather s
five different colors: yellow, representing north; green, repre
west; red, south; white, east; and black, above. This sand or
is taken between the thumb and forefinger and dropped in
stream at the places desired. Everything is done from imagi
Lines or outlines are never made.[2]

As soon as the sand mosaic was completed Lomáyeshtiwa t
row of black eagle feathers into the sand ridge on the rear si
then put up the crooks on both sides of the mosaic. He then sp
six short corn-meal lines, in the manner already described, sou
midway of the sand mosaic, and placed upon it the medicin
which Kiwánhoya had brought into the kíva with the netted
vessels some time previously. While Lomáyeshtiwa had been v
at the altar, Kiwánhoya had made eight nakwákwosis. Three o
he stained red and took them with him when, immediately a
went to Lânva in order to get some water in one of the netted
Of this water Lomáyeshtiwa poured the greater part into the m
bowl, and then he dropped into it from the north side an old n
wosi made of an oriole feather, from the west side one made of
bird feather, from the south side one made of a parrot feathe
the east side one of a magpie feather, from the north-east side
senting above, one of a topóckwa feather, from the south-west
representing below, one made of an ásya feather. Next he pla
six corn-ears around the medicine bowl, the yellow one on th

prayer receptacles). Either of these designations would, of course, not necessarily exclude the other. I have heard it stated on various occasions that one of the usual feathers for the six world quarters is also tied to the respective object; i.e., an oriole feather to the one on the north side, a bluebird feather to the one on the west side, etc. These objects may be seen by the sides of the corn-ears around the medicine bowl in almost every Hopi ceremony. In addition to the small nakwákwosis already mentioned a small quantity of corn-pollen and the blossom of tokámsi[1] (Delphinium scaposum) was thrown into the medicine bowl. The following báhos were then placed on the altar: Of the six short, double-green báhos, made by the chief priest in the morning, one was thrust into the sand ridge near the típoni at the east end of the ridge, one was said to have been deposited at the shrine of Spider Woman, but just when, and by whom, I failed to record, I presume, however, by Tobéngötiwa, who belongs to the Spider clan. The remaining four were placed on the west side of the sand mosaic to be consecrated there, as it were, and then to be deposited at four different places the next morning. The long double green báho with the long pûhu was thrust into the sand ridge near the other típoni and the pûhu laid diagonally from north-west to south-east on the sand mosaic. Four black chochókpis with white facets, which Tobéngötiwa had also in the mean while made, were placed in an upright position behind the rectangular medicine bowl, in such a manner that the nakwákwosis of the chochókpis were hanging into the medicine bowl. The preparing of the liquid in this medicine bowl escaped my notice. A number of nakwákwosis were scattered over the sand mosaic. At the south end of each row of crooks was placed an old Antelope skull with the horns and hide on. On these were hung the bunches of head feathers, or nakwákwosis, worn on the heads by the Snake priests, as well as the Antelope priests in the public performance. These consist of a bunch of eagle breath feathers, to the tips of which are tied small bluebird feathers, of which again two and two are tied together. The two típonies are made, as far as I could ascertain, of a round piece of báhko (lit., "water wood," meaning cottonwood root), into the upper end of which is inserted an old celt measuring about three and a half to four inches in width and probably about eight inches in length. Around this are placed some old eagle wing feathers that are tied to the piece of báhko, the latter being closely wound with buckskin thong. Information thus far obtained says that none of the típonies belong to the

[1] Also called tcoróci (bluebird blossom or flower).



took with him a bowl, but it is supposed that he took that to his
Sihongwa's father, who did not participate in the ceremony thi
brought to the Antelope kíva a bunch of green corn-stalks,
muskmelon and watermelon vines, beans, etc., all with the leav
roots on them. All these, with the four chochókpis made by Sí
in the morning, were put into an ancient pot (see Pl. 162), wh
then placed on the north-east corner of the altar. This pot i
bátni, a name which is also used for well, cistern, etc.

At about the time when the altar was completed, old Mok
who was to act as the companion of the Antelope maid in the ap
ing ceremonies, made his appearance in the Antelope kíva. A
had partaken of some food and smoked with the others he sat do
the fireplace and made nine cigarettes of corn-husk leaves and
tobacco. These he placed on the floor north of the fireplace
later on. Tobéngötiwa made some nákwas for use by new-
Sihongwa, who in the mean while had returned from his errand
spring, mentioned before, was sent with a message to the Sna
and also to fetch a young maiden who was to act as Antelope
the coming ceremonies. He was followed by an elderly man, Yu
and one of the leaders of this faction, who was to be initiated i
Antelope order. As soon as he had entered the kíva, Mokáhti
one of the nákwas that Tobéngötiwa had made into his hair,
him a white corn-ear, and assigned him a seat on a blanket wh
been placed on the floor east of the altar. Lomáveshtiwa we

Preparations were in the mean while also made to decorate the Antelope youth and Antelope maid. The latter seated herself on the banquette in the extreme south-east corner of the deeper portion of the kíva. Síhongwa painted her up. He daubed her hands and feet with dûma (white kaolin), her chin grayish black,[1] and then drew a jet-black line over her upper lip, from ear to ear.

After Síhongwa was through, Lomáyeshtiwa dressed up the mana as follows: First he placed around her, in the form of a dress, the large ceremonial blanket, tûihi. Around this, on the upper part of her body, he fastened a pítkuna, the kilt commonly used by the men in ceremonies and Katcina dances. Around her waist he tied a wokók-wāwa ("big belt") with knotted fringes. This belt is one of the objects in a bridal costume. To the belt he fastened a bell (on the right side of her body). In her ears she wore the so-called tûoynahkas (small, square, thin blocks of wood inlaid with turquoise) and around her neck many strands of white and red beads to which an abalone shell was attached. Her hair was then combed by Síhongwa and it hung down loosely behind. A small white eagle feather was tied to her scalplock on the apex of her head. Finally, Síhongwa placed a drop of honey into the mouth of the mána.

Old Mokáhtiwa, who was to act as Antelope youth, was decorated by Síhongwa as follows: The hands and feet were painted white, a black line ran from ear to ear over the upper lip. The chin, a spot in each hand and on the sole of each foot, two short lines on each side of the sternum, on each side of the spine, on each lower leg, and each lower arm, all were painted grayish black. White dotted lines were running from the thumbs upward along the inside of the arms to the shoulders, and then down on each side over the chest along the front of each leg to the tip of the big toes. Similar dotted lines commenced on the back of the hands and ran along the outside of the arms, up to the shoulders, down on each side of the back, along the back side of the legs to the heels. Mokáhtiwa then dressed himself up as follows: Around the waist he tied the usual ceremonial kilt (pítkuna) and sash (mŏchápmönkwāwa) with a foxskin (sikáhtaypûka), suspended from the sash behind. Over the right shoulder he hung a bandoleer of blue yarn and a strand of the same material he tied around his left leg[2] below the knee. Around the ankles he wore figured ankle bands and in the ears, red and green turquoise beads. To the back of the head he fastened a bunch of white eagle feathers, to the front of the head a

[1] This black stuff is called "Báhckwa," "water-blue," and is the bluish black, slimy, rotten dirt found in springs that have not been cleaned out for some time.

[2] In 1900, around both legs.

bunch of colored pigeon or chicken feathers,[1] while to the was tied the usual nákwa. Around the neck he wore ma of beads and around each leg a string of small bells. W done, he also took a drop of honey into his mouth.

While these two persons had been arrayed for the cer new men had come in, Kiwánhoya had filled the big cl (ómawtapi) with the peculiar native tobacco used for this p the tobacco chief, who usually wears a plain, blue kilt, had corn-husk cigarettes and placed them on the floor north place. The Snakes were now notified that all was ready. arrived in the Antelope kíva, the Antelopes waited in silen corner, north-west of the altar, sat Tobéngötiwa; north c stood Mokáhtiwa, the Antelope youth, holding in his left h corn-meal and the típoni from the west end of the sand Sikáyeshnöma, the Antelope maid, who holds in her left corn-meal and the pot containing four long, black báhos corn, melon, squash, bean, and other vines. This pot had b to her by Síhongwa, while the típoni had been given to Mo Tobéngötiwa. As the pot with its contents is rather heavy supports it with her right hand. At the north-east corner sat Síhongwa, to the left of him first a few Antelopes, the Antelope novices, and to the left of them Taláswahtiwa, novice. South of the altar sat Kiwánhoya and the tob The Snakes, upon entering the kíva, stopped at the foot of Macángöntiwa expressed a good wish, all sprinkled meal t and then seated themselves along the east banquette on the had on their snake kilts, but were barefooted. For a des the mutual ceremony now about to begin see "6.—Mutual of Snakes and Antelopes," under this day's proceedings.

5.—PROCEEDINGS IN THE ANTELOPE KÍVA IN

For the proceedings in the morning, the reader is refe "General Remarks" at the beginning of the notes on the When I arrived in the kíva after breakfast at about ten found several of the men engaged in making the following nakwákwosis as far as observed:

Tobéngötiwa made six double green báhos, about five ar inches long, with black tips having chat feather nakwákwo them, the strings of the latter being red. He also made green báho about seven inches long with black tips to

[1] Parrot feathers are supposed to be used if obtainable.

attached a cotton string, to the end of which were tied the usual six ceremonial feathers and an eagle breath feather. This string is called a pûhu (road). This larger báho was to be used later on the altar. Tobéngötiwa furthermore made four nakwákwosis of small hawk feathers, twelve of small turkey feathers, and four short pûhus of small eagle feathers. The strings of all of these were rolled in red côta (iron oxide) except the long pûhu, which was first moistened with honey and then rolled in corn-pollen.

Síhongwa made four chochókpis about four inches long and four about twelve inches long. To the first he attached turkey to the latter eagle feather nakwákwosis. To all he tied a sprig of kûña, a small turkey feather, a sprig of máövi, and a corn-husk packet containing corn-meal and honey. He also made four nakwákwosis, but my notes fail to state what kind of feathers he used.

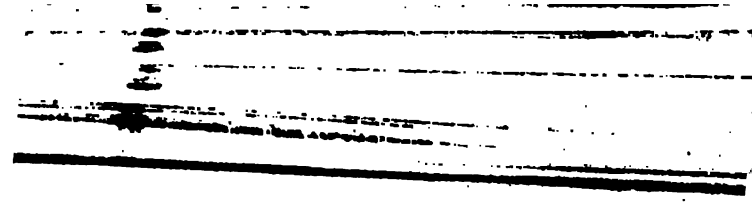
At about twelve o'clock Tobéngötiwa deposited a báho, some corn-meal, and I believe some nakwákwosis, at the shrine of Kóhkang Wuhti (Spider Woman), which is located under a large rock on the west side and half-way down the mesa. (See Pl. 153.)

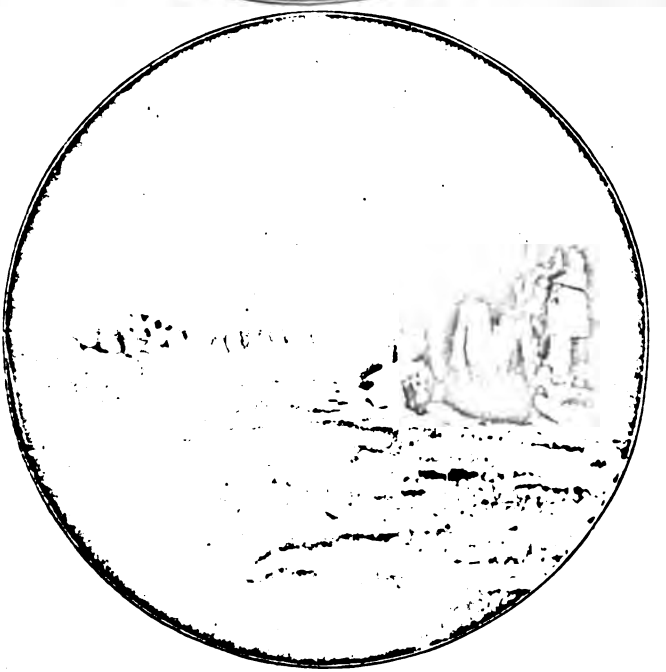
I was told that from this day all Antelope priests eat no meats nor salted food, Tobéngötiwa eating only once—late in the evening.

Towards noon, Kárzhongniwa commenced constructing the altar, but I was absent until about half-past three o'clock in the afternoon. When I then returned, I found the altar completed and the men engaged in eating, sleeping, smoking, etc. Mokáhtiwa made a number of cigarettes. These cigarettes were about two and one-half inches long, and consisted of pieces of corn-husk filled with native tobacco. These he placed on the floor north of the fireplace for use in the approaching ceremony. Each of the men made an eagle nakwákwosi, coloring the string red. This he tied to the scalplock. This feather is called, as is usually the case, nákwa, and is used in many Hopi ceremonies.

Yukíoma, who was to act as Antelope youth, and the girl who was to act as Antelope maid, were then dressed up and decorated, for a description of which, see "4.—Proceedings in the Antelope Kíva in 1896."

When all was ready the Snakes were notified to that effect, and their arrival in the Antelope kíva, etc., has already been noted in "3.—Proceedings in the Snake Kíva in 1898"(q.v.). Having thus recorded the proceedings in both kívas for the two years, 1896 and 1898, separately, up to the mutual evening ceremony, we are now ready to describe that interesting event, and as in that very small variations have thus far been noted, it does not seem necessary to describe it specially for each year.





PL. CLXIV. SINGING CEREMONY IN THE ANTELOPE KÍVA.

The row of singers to the left are the Snake priests; of the two mer of the altar the one to the right is the pipelighter, the other one the asperg lower illustration also shows the Antelope youth and the Antelope ma Antelope singers and novices, not shown in the Plate, sit on the east sid kíva, opposite the Snake singers.

6.—MUTUAL EVENING CEREMONY IN THE ANTELOP

It has already been noted that the Snakes, upon their the Antelope kíva, first halt at the foot of the ladder and t their leader has expressed a good wish and all have sprin towards the altar, seat themselves east of the altar. Fur that the Antelopes are ready for the ceremony, the youth a típoni and bátñi in hand, standing at the north side, the asp pipelighter sitting on the south side, and the novices and oth pants squatting on the east side of the altar. As soon as th have seated themselves the pipelighter lights a cigarette at place, hands it to Tobéngötiwa, exchanging with him terms of ship. The latter smokes a little while and then hands the to the Snake chief, who also smokes, handing the cigarette t man, and thus along the line until consumed. A second cig in the mean while been handed by the pipelighter to Síhong is smoked by him and the Antelope priests. A third ci smoked by the asperger and pipelighter. The keléhoya smoke.

After the smoking, Tobéngötiwa takes out all of the c sticks on the west, Síhongwa those on the east side of the alt the crook at the extreme south end of each row. The lon sticks are also left in their pedestals. A crook is given to e lope priest, each keléhoya, and to the asperger; the rest a the floor. On one occasion—in 1898—some of the Snakes been on the snake hunt came in somewhat belated, and wh found that the Snake priest had not brought enough whips the Antelope priest handed them crooks. As it happened handed a straight stick, which, however, was promptly refus Snake priest has in the mean while distributed the snake wh men, and the live snake, which he brought in the snake b Antelope youth. The latter grasps the snake with his ri behind the neck and thus holds it throughout the ceremony left hand he holds a típoni, as has already been stated.

The chief Antelope priest now utters the following pra cûkaokahkang pawásiotiwani" (We joyfully shall commenc this ceremony), whereupon the singing commences, generall half-past five o'clock in the afternoon. (See Pl. 164.) D singing the sprinkler dips his aspergill into the medicine b few minutes and asperges towards the altar, and upward. I far been impossible to obtain the songs of this ceremony. T who know them refuse to give them up, and those who migh

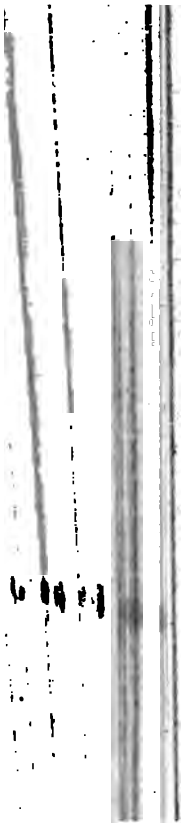
ing to sing do not know them, or at least only partly. There seems to be no doubt about these songs being old, and important, and one of the reasons for the delay in publishing this paper has been the hope that I might succeed in obtaining those songs, which hope, however, has thus far not been realized.

When the singing has lasted about twenty minutes, the sprinkler lights the ómawtapi (cloud producer), a large cone-shaped pipe, which he has filled and laid down near the fireplace beforehand. After he has lit it, he kneels at the south edge of the altar, reverses the cloud producer, taking the large end between his lips, and then blows large volumes of smoke over the altar and into the medicine bowl. As soon as he has replaced the pipe, the pipelighter again lights three cigarettes, one after the other, which he distributes, and which are smoked in the same manner as the three before. The singing, however, is not interrupted by the smoking, which is very unusual.

The singing lasts about an hour; when it ceases all say "kwakwaí!" (thanks!) and the Snakes hand their whips to their chief, the Antelopes laying the crooks and sticks on the floor. Of the latter, Tobéngötiwa places those on the west, Síhongwa those on the east side into the pedestals, whereupon all silently wait for the third set of three cigarettes, which are lit and distributed by the pipelighter. The Antelope youth and maid, who, throughout the ceremony, have kept step to the singing, constantly walking up and down behind the altar, now faster, now slower, also silently wait, facing the altar. (See B, Pl. 163.) All smoke again as before, exchanging terms of relationship, such as inaa (my father), itii (my child), íwáwa (my elder brother), itópko (my younger brother), etc. At the smokes during these singings I never saw a pipe used, but only this corn-husk cigarette. After this smoke the Snake priest takes from the Antelope youth the snake and replaces it into the snake bag. The Antelope chief takes from him the típoni and corn-meal, goes to the kelé'hoyas and standing before them waves the típoni towards each of them, one after the other; first towards the head, then towards the lower part of the face, then somewhat lower down, and lastly towards the heart,[1] saying to each one: Um woyómii úh katci návoĸaonani (wúhtakwuwani (if male), wuhtihaskiwuwani (if female), You long your life will preserve (keep) and you will grow up (old men, old women).

He then steps back to the north-east corner of the altar, waves the típoni diagonally across the sand mosaic along the long string or pûhu (road) as far as he can reach. This he does four times. Then he holds the típoni in front of himself and then utters the following

[1] On one occasion it seemed as if he aimed to wave towards the heart every time.



ookaokankango kawonin tatoonghawishin shopkawat sinomu; pa

A free rendering of this would be as follows:[1]

Now, then, we celebrate (perform)[2] this here in the right
Hence, since we perform (or celebrate) this rightly we must c
attain its objects,[3] okiwá.[4] Now, then, from here over to th
rising bluff, to the yellow rising bluff, this age-mark is star
intervals.[5] On that you must be resting as you go along (
life),[6] over there at the last one, the shortest one standing,
(lit., you must) fall asleep as old women, old men! okiwá!
somewhere above (?) our children, grown to different ages, are

[1] It is extremely difficult to give a correct rendering of old Hopi talks and s
because they are often interspersed with archaic words and forms, partly because they
refer to ideas and facts, the meaning and significance of which are no longer understoo
the present day songs are often made for special occasions and referring to special fa
loosely connected phrases of words, so that even the participants in the singing cannot
the full meaning of the songs. They say that the composer alone knows what he really m

[2] The word here rendered "celebrate" is generally used to designate any religi
monial performance. Usually, however, "pavasiona" instead of "pasiona" is used.

[3] The word here translated "benefited by it" is another of those Hopi words
difficult to translate, and which admit of different meanings. Sometimes it means "a
"conclude." It is difficult to decide just what is meant. When making inquiries a
author was told that the idea of the phrase was the wish that the ceremony might be a
or terminated in such a manner that the object might be reached, viz., to secure good li
subsistence for the Hopis.

[4] An exclamation denoting regret, pity, sympathy, etc., either with the speaker
with some one else. The meaning varies somewhat according to the context.

[5] Reference is here made to the crooks on both sides of the sand mosaic, whi
Hopi are the symbols of the different ages of life. Thus on a certain occasion,
Wŭwŭchim ceremony, all the inhabitants of the village file by the kiva of the Singer
touch a crook, which is the nätsi (emblem) of that Society, as a prayer for a long life. T
crooks, the Hopi say, symbolize old age, because in old age men become smaller and s
crook. While the crooks seem to symbolize more the different ages in life, the long strip

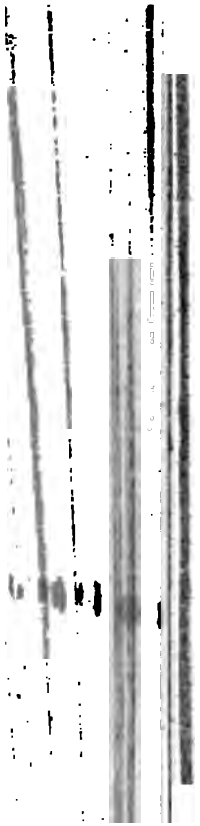
Surely okiwá! Now, then, thus being concerned with (occupied by) this, being happy, being strong, all the people proceed towards to-morrow (towards) mornings.[1] Thus be it!

The Antelope chief then hands the típoni and meal to the Snake chief, who goes through the same performance, first in front of the novices, expressing there the same wish, and then at the northwest corner of the altar, saying essentially the same words as the Antelope priest. If the two differ at all it has not been ascertained just what the variations are. When he has finished, the Snake chief hands back to the Antelope chief the típoni and the meal, sprinkles a pinch of meal over the altar, picks up the snake bags and whips and leaves, the other Snakes, including the Snake novice, following, each one also sprinkling meal on the altar. At the foot of the ladder they stop, and the chief priest says: "Pai ítam háhlaiťahťkango, ŏokáoťáhťkango, talŏongnawicni." Well, we happily, courageously, go (on) towards the morning.

While the Snakes file out to go to their own kíva the Antelopes wait in silence, the chief still holding the típoni, the girl the bátťi, until the last Snake has left the kíva. All now sprinkle meal to the altar and Tobéngŏtiwa replaces the típoni, first waving it a few inches above the ground from the six directions towards the center of the place on which it stands. Hereupon Síhongwa takes the ceremonial costume from off the girl, while the Antelope youth disrobes himself. Some one removes the nákwas from the scalplocks of the novices. These as well as the two costumes are placed on the floor near the altar. Síhongwa washes the hands and feet of the Antelope maid, but her face she washes herself. The Antelope youth washes himself except the marks on his back, which he cannot reach, and hence are washed off by Síhongwa.

The Antelope youth and maid then seat themselves on the banquette east of the fireplace. The chief priest takes a black eagle wing feather from the altar, steps in front of the two, hands to each a piece of some root, probably hohóyaonga, which they chew, takes a pinch of ashes from the fireplace and then hums in a low tone a song, beating time to the singing with the feather which he holds in his left hand. Soon he waves the feather along the front part of the body to the knees, first of the girl then of the man, circles the feather in front of them a few times and then, turning towards the ladder, points the feather towards the hatchway, sprinkles a small quantity of the ashes along the feather and toward the hatchway. He then repeats the

[1] In the morning the priest says: "towards the evening." Here not the cardinal points, but the time of day is referred to.



per. The Antelopes eat no meat or any food containing sa
and the three succeeding days; the chief priest eats only
daily—late in the evening—during the same period. Th
after having arrived in their kíva, smoke, converse, take the
smoke again, and then retire for the night. They, as w
Antelopes, sleep in or on their respective kívas as usual.

SIXTH CEREMONIAL DAY.

(SHUSH KA HÍMUU; ONCE NOT ANYTHING.)

Early in the morning the Antelope chief brings to the S
the tray with the four báhos and four chochókpis that he
on the previous morning, and that had been lying on the w
the sand mosaic during the day. With the báhos were some
wosis, but just how many I failed to learn. These prayer
are usually deposited by Antelope priests, though sometim
Snakes, south and west from the village at four different pl
trails. This, however, has not been substantiated, as I n
with those messengers. These offerings are repeated ever
for three days, with the exception, however, that they are
closer to the village on each succeeding day.[1] Soon after
lope priest has returned to his kíva the Snakes prepare for
ing ceremony in the Antelope kíva. As on the previous ev
chief priest takes with him the snake whips, the bag with t
and all take some corn-meal and then proceed to the Antel

to obtain some of these songs, but have thus far failed. Even a partial recording of the songs while they are being chanted, possible in other ceremonies, has been impossible in this ceremony, for three reasons: First, the words are pronounced less distinctly than is usually the case, and the singing is mostly low and humming; secondly, the intervals between the songs are unusually short, so that it is not always possible to find out where one song ends and the next one begins; thirdly, the jingling of the bells of the Antelope youth and maid increases the difficulty to catch words and sentences. I am told that some of the songs are not understood even by the priests, as the language used is not understood by the Hopi.[1] Repeated efforts to get at least the number of songs chanted, lead me to believe that there are sixteen, though this is by no means certain.

The Snake novice of 1896, who sat with the Antelope novices on the previous evening, seemed to be considered a full tcwûwimka now, as he sat with the other Snake priests and participated in the singing from this day on.

After the ceremony, the Snakes return to their kíva, the chief priest however now saying at the foot of the ladder, "Pai ítam cûkaokahkang tápkinawicni" (Now, we being strengthened, again go forward to the evening).

Breakfast is then partaken of in both kívas, whereupon Tobéngötiwa at once proceeds to make the four green báhos and four chochókpis and places them on the west side of the sand ridge again to be consecrated during the day and deposited the next morning, as has already been stated. Usually nothing of special importance takes place in the Antelope kíva during the day. Only in the afternoon, the sprinkler begins to make two chochókpis, about fourteen inches long, and two qöngötkis.[2] The latter consist of a stick about two inches long and three-fourths of an inch in diameter, which is painted black, with the exception of the ends, which are painted green. To the middle of the stick is attached a small eagle feather nakwákwosi. These cylinder-like objects are said to represent the small clay balls ("qöonga") which are formed by the water in the washes, and they are considered to be special prayer offerings that the washes may rise and flood their thirsty fields. These cylinders and the two long chochókpis are placed near the altar, there to be consecrated, as it were, for use later on. Some of the Antelope men go to their fields; those who remain spend their time in smoking, eating, chatting, sleeping, etc.

[1] This pertains to nearly all Hopi ceremonies. The priest when asked where these songs come from, almost invariably points to either Zuñi or the Pueblos of New Mexico.

[2] These qöngötkis (from qöonga, ball—tûki, cut—because cut from a stick) are made on many occasions in Hopi ceremonies.

In the Snake kíva the same condition of affairs exists previous day. The kíva is deserted, only one man usually in charge of the kíva. Soon after breakfast the men get rea Snake hunt and leave at the usual time.[1] If there be any tiated members they participate in the hunt, and are suppos ture their first snake. I was told that the hunters do n themselves to any particular direction on this day. They time for the evening ceremony in the Antelope kíva. Aft indulged in their usual smoke around the fireplace they r body decoration, which, however, they sometimes do somewh and then repair to the Antelope kíva in the usual manner, same ceremony as that which has already been described, ta

SEVENTH CEREMONIAL DAY.

(PÍKTOTOKA; PÍKI—PROVIDING DAY.)

Unfortunately, the proceedings of the forenoon of thi been observed in 1898 only, and hence my notes on the fi this day are somewhat incomplete. The following is base notes:

Early in the morning the usual singing ceremony too the Antelope kíva. This was followed by a short rest, smo ting, and then by the morning meal and another period o smoking in both kívas. In the Snake kíva some also card made and repaired moccasins, and other paraphernalia u ceremony. Macángöntiwa made ten so-called pútsvahos (p in which he was assisted by two or three of the other me báhos consist of a small slab made of cottonwood root al inches long, two inches wide, and a quarter of an inch th edges, one-half an inch thick in the middle. They are fir white, and then one half green, the other yellow, both si slab being painted alike. The two colors are separated l line, which runs along the middle of the báho, and which with several, usually three, white, elongated dots. Into e the slab is thrust a small eagle feather. On each edge, abo from each end, are two notches about half an inch apart.

At about eleven o'clock all the snakes were transferr any special ceremony from the small buckskin bags to a la can sack and placed on the floor near the altar. The small

[1] As has already been noted, very little hunting was done on the fifth day in told that very little hunting for snakes was done on any day after the first four day number of snakes were found on these last named days.

was used in the ceremonies in the Antelope kíva remained in the buckskin bag in front of the fetishes until the ninth day.

While the chief priest, assisted, as has been stated, by others, made the flat báhos, several of the men began to make or repair their so-called tcú-nakwas, which consist of a bunch of eagle breath feathers, all stained red, and of bluebird wing and tail feathers.[1] Of the latter, two were tied together by the quill ends in such a manner that they spread apart and these were then fastened to the tips of the eagle feathers. These "head-dresses" are worn at the public performance on the ninth day. Two Snake costumes were also put in order to be used by two of the men later on, when they were to act as kaléhtakas (warriors). These two men, Pūhúnömtiwa and Qötcvoyaoma somewhat later, made some so-called kaléhtak (warrior) báhos; the first made four, the latter five. These consist of a single, undecorticated stick, about seven inches long, to the upper end of which is fastened a short eagle wing feather, and at about the place where this feather is fastened is tied an eagle nakwákwosi and a packet, made of corn-husk, containing presumably the usual pinch of cornmeal and honey. A few such báhos are made in nearly every Hopi ceremony.

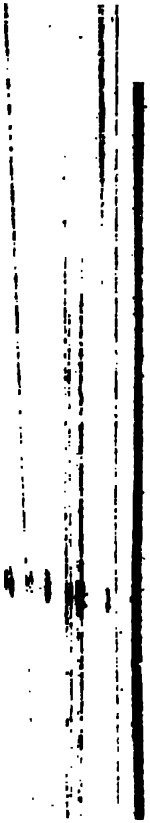
While the paint on the flat báhos, previously referred to, was drying, Macángöntiwa made six common double green báhos and Cúkaoma four. All who made báhos placed them on the floor in front of themselves, and then smoked over them, and when later on the ten flat and nine warrior báhos were completed, they were placed on a tray and Macángöntiwa and the two warriors again smoked over them.

Thus far my notes on the proceedings in the Snake kíva during the forenoon. Before recording those of the afternoon, which have been observed several times, I shall give a brief description of the doings in the Antelope kíva during the forenoon, which, as already stated, have also been observed only once (in 1898).

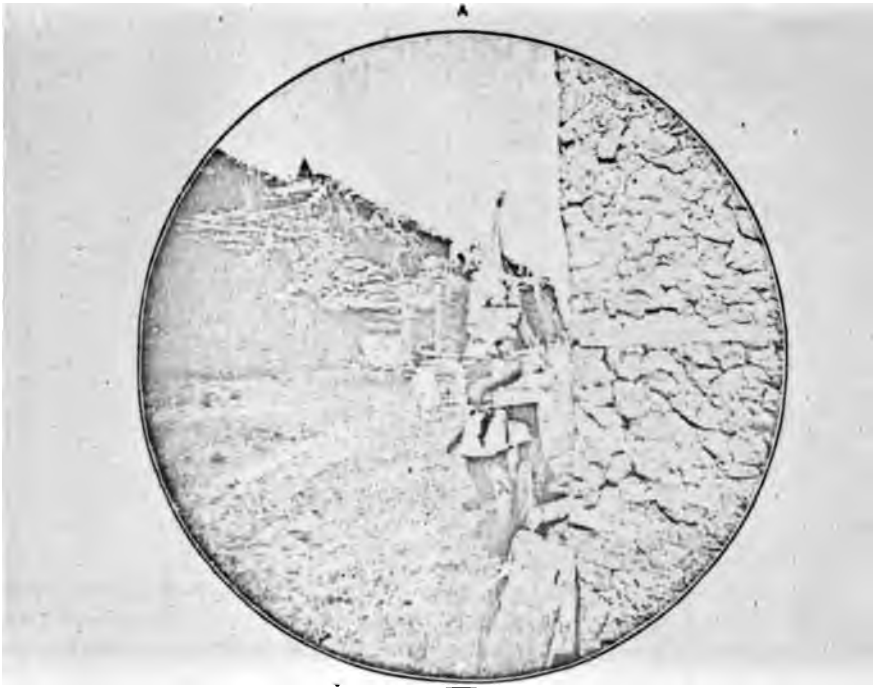
It has already been observed that early in the morning, the usual mutual morning ceremony took place in the Antelope kíva, which was followed by an interval of rest, conversation, smoking, and the usual morning meal. After breakfast the priests occupied themselves in various ways, repairing moccasins, smoking, making prayer offerings, etc. Of the latter, the following were made, as far as recorded, though I am uncertain whether my notes in that respect are complete:

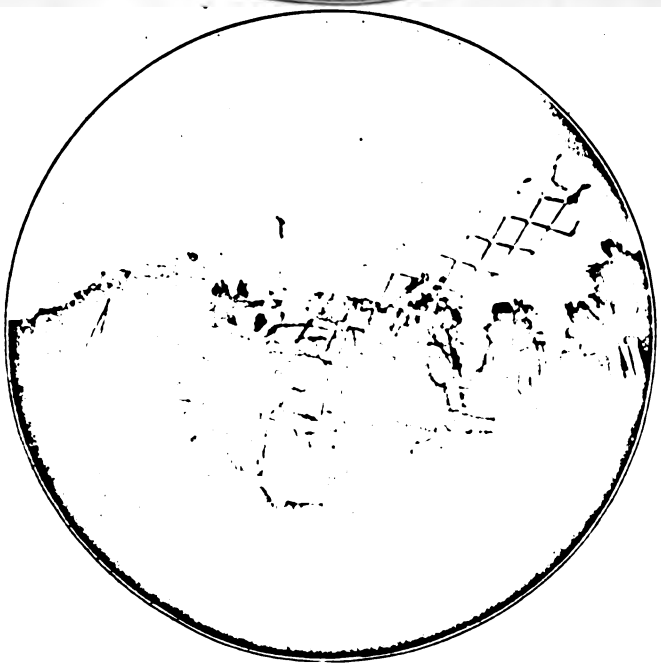
Ţobéngötiwa made fourteen double green báhos and seven

[1] In the village of the second mesa a bunch of owl feathers, in addition to those mentioned above, is used.



A





B

Pl. CLXV. The Lightning Frame.

A. The lightning frame closed.

B. The lightning frame open.

This Plate has otherwise no bearing on the ceremony described in this pa but shows some katcínas, the one having the lightning frame being the Sótu nangwu katcína. This negative was used, because, of the Snake ceremony, n showing the lightning frame was obtainable. It should be stated however, t the frames are usually smaller than the one shown on this Plate.

chochókpis, Kárzhongniwa assisting him. Four of each of t placed on the west side of the sand mosaic, again to be dep next morning. What was done with the others was not ascertained—most of them were sent away to distant places.

Kiwánhoya made two black chochókpis, about fourte long, four short ones, about five inches long, four double gr two wheels, and he finished two qöngótkis (cylinders described on a previous page. The wheels are made of th a plant called in Hopi "wípo." First a ring from two to th in diameter is formed of some of the narrow leaves, and t wrapped within another leaf, and the whole is then pain Into two sides of the wheel are thrust four duck feather third side is fastened a nakwakwosi of a duck feather. On two wheels and one cylinder, Kiwánhoya tied to one of chochókpis, the other cylinder and wheel he tied to chochókpi, and then placed one on each side of the medicin

Mokáhtiwa made four pûhus, the strings of which he pa

Thus far, my notes on the proceedings in the Ant during the forenoon. We now again proceed to the Snak note the events transpiring in that chamber in the afternoor

Besides repairing of moccasins and other paraphernalia, ning of cotton, four lightning frames (see Pl. 165) are repair by the two warriors. As this is not a regular snake hu some of the men sometimes go out in the afternoon, still try some snakes. Some hunting was done every year except in about three o'clock, Macángöntiwa takes a tray containing, as I could learn, the flat báhos, the warriors' báhos, four o six double green báhos, and a number of nakwákwosis which made in the Snake kíva, also a bullroarer, some honey and repairs with this tray to the Antelope kíva, where he and th chief smoke over them. A part of them are then handed to Antelope priests, who is to take them to a distant place, presently described more fully; the rest he takes back to kíva, placing the tray on the floor near the altar. Nothing importance transpires after this in the Snake kíva. When for the evening ceremony approaches the Snakes again re bodies, comb their hair, put on their common kilts, and the Antelope kíva in the manner already described.

Nothing of any special importance occurs in the Ant during the first part of the afternoon. Besides the usual and four black báhos that are lying on the west side of mosaic I noticed on one occasion two green báhos and

chochókpi on the south-west corner of the sand mosaic, and two báhos with the corn-ears of the novices on the south side of the altar.[1] On one occasion I noticed that a number of nakwákwosis, that had been made by different men, were taken out by a small boy, but I failed to learn the particulars about it.[2]

The messenger, already referred to, who is to get the water for the race that is to take place the next morning, must belong to the Bátki clan, or some clan related to it, such as the Píhkash (Young Corn Ear) or Ómawu (cloud) clan. The water on this day is gotten from Tóhciwa, a spring about three miles, or from Toríva, a spring about ten miles south-east from Oráibi. Usually the messenger does not return to the village the same day, but sleeps in the valley at the place where the race starts the next morning. If he be, as is not usually the case however, an elderly man, or if it rains, he returns to the kíva, hands the water, etc., to the Antelope priest, who smokes over it. He then sleeps in the kíva, and returns to the starting-place of the race very early the next morning, taking with him the móngwikuru with water to which is tied a small corn-ear and one of the large chochókpis with the wheel and cylinder.

When starting for the spring he takes with him from the Antelope kíva the following objects: The móngwikuru with the objects attached to it, as just mentioned, a ball made of clay by the Antelope chief, a long buzzard wing feather, an eagle-bone whistle (tötóqpi), some corn-meal, corn-pollen and honey, and a number of báhos.

From the Chief Snake priest he receives: a bullroarer, meal, honey, some warriors' báhos, and some flat and green báhos. All these objects are wrapped into an old ceremonial blanket (atöö), which he ties by its corners and hangs over his left shoulder. The water vessel with the objects attached to it he holds in his right hand. He is attired in a white, unembroidered kilt and moccasins only, but takes with him a blanket for the night. When he is ready to start, the two chief priests say to him, "Pai um háhlaiǩang áohakámini!" (Now gladly you will go somewhere!), to which he replies, standing at the foot of the ladder, "Úma háhlaiǩáhǩang nui núhtaita" (Joyfully you wait for me), and then leaves. Hereupon the Snake chief picks up his tray and takes it to his own kíva, as has already been stated. The Antelope chief sits down near the fireplace and smokes.

Shortly after the time for the ceremony is announced to the

[1] They were undoubtedly those made by the sprinkler during this day, and were given to and disposed of by the water carriers and the race winners later on.

[2] While revising this manuscript one of the priests tells me that these were offerings to Tcuwápongtumsi or Tihkuywuhti. (See the chapter, "The Snake Legend," of this paper.)

Snakes, who at once proceed to the Antelope kíva in the sam as before described, being arrayed in their common kilts the singing ceremony is gone through in the same manner a described. In 1898, when Síhongwa had been sent away as ger, Lomáyeshtiwa took his place at the north-east corne altar. On one occasion one of the Antelope priests brough novice in at this juncture, gave him a white corn-ear, afte him sprinkle a little meal to the altar, tied the usual nákwa hair, and seated him on the floor east of the sand mosaic, sitt by his right side.

While this ceremony is going on in the usual way, we f messenger to the distant spring and see how he disposes of t offerings that have been intrusted to him and how he obtains he is sent to get. The information about this errand, howev based upon personal observation, but was furnished me late of the Antelopes, who acted as messenger one time. As he sonal friend of mine, I have reason to believe that his state true,[1] as far as he could give them.

Descending the mesa on the main trail leading towards t east, he soon came upon a place called Kurítvahchikpu. first twirled the bullroarer, deposited a pinch of meal, put honey into his mouth and spurted it into the air, and then the following prayer offerings: One green báho, made by the priest, one chochókpi, made by the asperger, and numerous wosis, made by the men of both fraternities.[2] Proceeding trail towards the south-east, he soon arrived at a place that have no special name, where he went through the same per and deposited the same prayer offerings. At Kūkûkwūsh shor' distance farther south-east, he does the same. About of a mile farther on is the place from where the race is to next morning. Here he went through the same perform deposited similar objects. The four places thus far menti located in the broad valley east of Oráibi. Leaving the la place the messenger left the trail and proceeded due east large mesa on the south side of which, about-half way up, i

[1] The name of the man is not given, as he asked me not "to tell on him." unnecessarily subjected to severe censure were this publication shown to the soc concerned.

[2] As to the kind and number of báhos taken along and their exact disposition, th of this messenger and another one who got water once, and those of a racer who passe where the báhos are placed are so conflicting that personal observation only will probal point. The fact that these men perhaps get water only once or twice in their lifetime, many báhos to dispose of, and these at five different places, may account for the con ments; in fact, they say they have forgotten some of the details.

the spring Tûhciwa, to which he was going. Arriving within a short distance of the spring, he stopped and twirled the bullroarer and blew his eagle-bone whistle to announce, he said, to the water deities (the Balólökongwuu and Clouds—the latter in this connection being considered personifications) his presence. Approaching a little nearer, he blew the whistle again. Going still nearer he did the same thing, repeating it a fourth time. Hereupon he deposited the last báhos and nakwákwosis, the same as at the other places, and also one flat and one warrior báho, and then, with his face turned toward the spring, uttered the following prayer:

"Taá nu yep it umúngām kíva. It akw nu úmuya chámto. Úma ówi it nácíkahkang púu yang itáh úgi angyóknagani. Púu íma pavônmamantu put akw ómi náwungwnakang nátukvcinayaq; púu íta put conaikahkang yep tálat ep háhlaigani. Yan úma itámungem kuwánqölölayaq ita angháhlaiyani. Púu put íma itáhpokomu nónove tûwat háhlaigani. Púu shóshoyam hihihtû akwlólomatoti. Pántakat ówi ítam máksoniyungwa. Pas pai óvi ókío pántani! Ówi um itámui ókwatotwani. Pai tumá. Ítam shóshoyam áoyani. Ówi ka hak háki íñalni! Úma shóshoyam inúngkyani!"

TRANSLATION.

Now, then, this here,[1] I have brought for you. With this I have come to fetch you. Hence, being arrayed in this, thus rain on our crop! Then will these corn-stalks be growing up by that rain; when they mature, we shall here in the light,[2] being nurtured,[3] be happy. When you thus beautiful grasses (herbs) will provide bountifully, we shall be glad over them. Then these our animals when they eat (lit., as soon as they eat, or upon eating) will also be happy over it. Then all living things will be good (in good condition). Therefore do we thus go to the trouble of assembling.[4] Hence it must be thus.[5] Therefore have pity on us! Now let us go! We shall all go.[6] There (let) no one keep any one back. You all follow me.

[1] Refers to the prayer offerings.

[2] The meaning of this expression is somewhat obscure. My informant thought it was an archaic way of saying "in this life."

[3] Namely, by the corn. The word is also used in Hopi to express the idea of transmitting health into a patient by rubbing the germ of a healthy grain of corn over, or as they say into, his body, or of conveying new vigor and soundness into a corn ear whose soundness is doubted by introducing into its core healthy grains of corn, etc.

[4] Máksoniyungwa. It is almost impossible to give the literal meaning of this term in one word. The first part means "troublesome," "weary," "tedious;" the second "go in," referring to the "going into" the kiva or "assembling" for the ceremony.

[5] I. e., as the messenger has just said.

[6] I. e., the clouds, which are here personified, and which he has addressed.

He then enters the spring, lowers the little netted gourd (móngwikuru) into the water to the rim, sprinkles some meal into it from the six cardinal directions, and then dips some water into it with the long buzzard feather, also from the six ceremonial directions. He then does the same with the corn-ear and then fills the vessel, whereupon he leaves the spring and returns to the village, twirling the bullroarer all the way until he arrives at the edge of the mesa. Arriving in the kíva all say "Kwakwái um píto" (Thanks, you have come). The chief adds, Íta pas pai akw móngwactotini" (We must bring this to a conclusion).[1] The things are then placed on the floor north of the fireplace and Tobéngötiwa, assisted by some of the older priests, smoke over them. Usually, however, as has already been observed, the messenger does not return to the kíva, but remains at the place where the race starts early the next morning.

Nothing of importance occurs in either kíva after the ceremony, smoking, talking, the evening meal, etc., occupying the evening until the time for retirement.[2]

EIGHTH CEREMONIAL DAY.

(TOTÓKA; FOOD PROVIDING.)

The men in both kívas are stirring at a very early hour. At about three o'clock the fire is built. The first to get ready is the messenger[3] who got the water from a distant spring on the previous evening, and the two kaléhtakas (warriors) in the Snake kíva, who are to play a conspicuous part in the proceedings of this and the next morning. At about half-past three o'clock the warriors put on their snake kilts, take the lightning frames and bullroarers and leave the kíva. Outside they shoot the lightning frame toward the east and then go around the kíva five times, twirling the bullroarers almost constantly. They then proceed to the Antelope kíva and repeat the same performance. Returning to their kíva they go around again three times twirling the bullroarer. Entering the kíva they again shoot the lightning frame and go around in an elliptical circuit, swinging the bullroarer several times. They then take off their snake kilts. On one occasion the chief priest came in at this juncture, seemingly just having gotten up,

[1] See footnote 3 on page 41.

[2] I find in my notes of 1896 the following observation: Before the Snakes had filed out a woman brought some food which Sihongwa took into the kíva, stepping into the deeper portion east of the ladder, going around the fireplace and on to the elevated portion west of the ladder, depositing the food on the floor. I do not remember ever having seen a female in either of the two kívas, with the exception of the Antelope maids and some little novices.

[3] Provided he did not remain in the valley when bringing the water the previous evening.

and at once engaged in smoking, in which the two warriors, taking off the moccasins from their feet, joined him.

Later, usually at about four o'clock, the warriors again put on their kilts, shoot the lightning frame, and circle around in the Snake kíva, repeat the same outside at the Snake and the Antelope kíva, and a second time outside of and also in the Snake kíva. The number of times they go around the kívas varies between three and seven times, but it is believed four times is the number intended.

At about half-past three o'clock the rest of the men of both societies rise. The two warriors daub their bodies in the usual manner, but this time rub considerable cûta on their faces. They put on their snake kilts, buckskin-fringed belts, and also, I am told, their snake head-dresses (tcû-nakwas), though my notes fail to state that. They then repeat their procession, twirling of bullroarers, etc., around both kívas and in the Snake kíva.

All the Snake men now renew their body decorations, as the so-called Antelope race is about to begin. At about a quarter of five o'clock in the morning the two warriors take a number of flat and other báhos from the tray, and then repeat for the fourth time the processions around the kíva, but instead of returning to the Snake kíva they leave the mesa on the trail, leading south-eastward, which the messenger had taken on the previous evening and on which, in case he slept in the village, he has already preceded them to the starting-place of the race, about to begin. At the different places where the water carrier has deposited his báhos they deposit theirs, in the following manner:[1] After having turned the green báho of the water carrier around, i.e., turned its facet toward the village, and having pulled out the water carrier's chochókpi that stood south-east from the green báho, with its face turned from the village, and thrust it into the ground north-west of the green báho facing now towards the village, the first warrior thrusts a flat báho into the ground between the green báho and chochókpi; the second warrior a red warrior's báho at the place where they have taken out the chochókpi. At the next place they repeat the performance, only here, the second warrior puts down the flat báho and the leader the red kaléhtak (usually "tak") báho, etc. As they go along they frequently turn their bullroarers. Other men and boys who intend to participate in the race join, follow, and pass them, going to the starting-place. Sometimes one or two others of the Snake Fraternity have bullroarers, too, that they swing

[1] It has already been stated in a previous footnote that some confusion exists concerning the prayer offerings of the water carrier. But after sifting all the information obtained on the subject from different men, it is believed that the disposition of the prayer offerings is supposed to be made, and usually is made, in the manner given in the text.

occasionally. At the starting-place the báhos,[1] I understa mostly deposited at one end of the line of racers. But if m the required number have been made, which is sometimes t as has been mentioned in a previous footnote, they are dep the other end. A number of men and boys have in the mean t the village and have gone to the cornfields in the valley to g corn-stalks, the disposition of which will be mentioned l While thus the race is being inaugurated in various ways, w our attention to the Antelope kíva, where the necessary prep are made for the exercises that are to interlink with the rac proper time.

At about five o'clock Tobéngötiwa has made a new me around the kíva. The Antelope youth and maid are dre painted up, the nine cigarettes ready, the four báhos that w the previous day deposited; in fact, everything prepared a At about half-past five o'clock the Snakes are called. Usu the chief priest and one or two of the older men come, as the Snake members participate in the race, as explained, and two of the older men, decorated and dressed the same as the two have gone to the edge of the mesa in order to sprinkle the ra sacred meal upon their arrival on the mesa. Usually these down the mesa, too, and return with a stalk of green corn. they get these from the fields themselves or obtain them fro at the foot of the mesa, I am unable to say, but have re believe that the latter is the case.

As soon as the Snake priests have seated themselves, t smoking of cigarettes takes place, the crooks and snake whips distributed, the típoni and snake handed to the Antelope y bátñi, with its contents, to the Antelope maid, in fact ever made ready to begin the singing ceremony at a moment's notic upon all silently wait for the signal to commence the singi manner in which this signal is given will be described presen now again turn our attention to the race. I have never witn ceremonies at the starting-place, but have reasons to believe following description, furnished me by participants, is corr first one to arrive at the place[2] where the race is to begin is senger who got the water in a móngwikuru on the previous He has with him this vessel, a pûhu, and one of the long ch

[1] Some of the members of both fraternities also get cornstalks from the corn swarm along the race track, and all join the racers as they arrive from the starting-pl along, but no participant in the ceremony is allowed to contend for the prize.

[2] Usually he sleeps there, as has already been stated elsewhere.

with the rain wheel and the small cylinder,[1] prepared by the sprinkler on the seventh day. Soon after his arrival the two warriors put in their appearance. They have deposited at each of the three places already mentioned a flat, a warrior's (red), and probably also a green báho and some nakwákwosis and corn-meal.[2] They also have been swinging their bullroarers and shooting their lightning frames while en route to this place. With and soon after them, arrive the would-be participants in the race. When all are assembled, the water carrier rubs a little clay into the men's hands and then lays the pûhu on the trail, pointing out, as it were, the way to the village. He then faces the men who have drawn up in line across the trail, and says:

"Pai íta háhlaiĸahĸang[3] yûhtukni. Ówi úma tótim, hóhongwitu, shush ka nátûshitotani! Nap hákawat mómik yámakat ítam put átswi táwat ka náshami pítöq híyanikae. Tûnátyaoĸahĸango ímui itángumui, itánamui kíyamayui yaíwawicni, yúngwicni; pai háhlaiĸahĸango, ôokáoĸahĸango! Taá tumaí!"

TRANSLATION.

Now we shall race joyfully. Hence you strong young men do not once detain each other![4] Whoever comes out ahead, on his account[5] we shall drink[6] when the sun has not yet come half-way.[7] Being concerned (about this) to these our mothers, our fathers, to the village, we shall ascend, we shall enter it, happily, courageously. Now go we!

The messenger then speeds away and soon the racers say to the warriors: "Taá íta paíyyani; pai pi yapní" (There, be we off; he is already off).

After a few seconds they repeat their clamoring: "Taá íta paíyyani" (now let us be [be we] off). And after a short interval, during which their impatience has been growing, they say: "Taá, íta paíyyani; pai pi táwa yáma" (Now be we off; why the sun is already up). Each of the two warriors then repeats the water carrier's speech—

[1] The other one I noticed in the morning at the south side of the Antelope altar. Their use will be explained by and by.

[2] The information as to the exact kind and number of báhos these warriors take along, and just where and how they deposit them, is also conflicting, and will need further study by special personal observation.

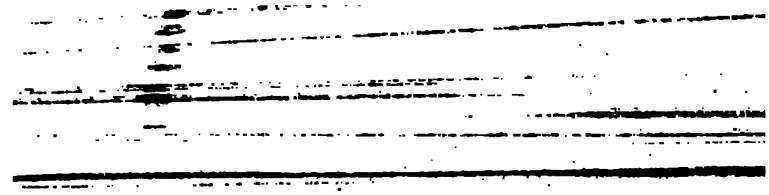
[3] Here the warriors afterwards say "cúkaokahkang!"

[4] I. e., do not try to win by keeping others back, but by honestly exerting yourself.

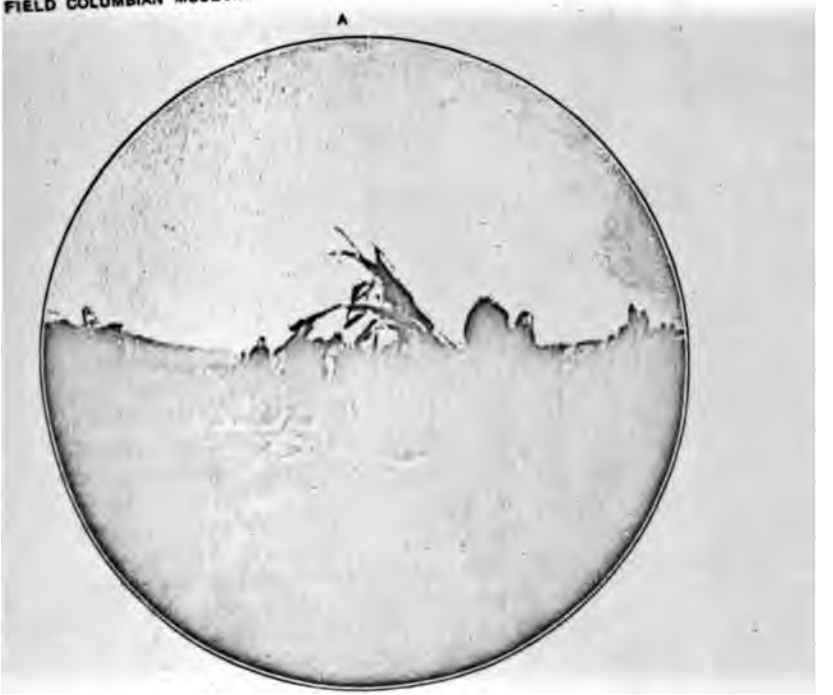
[5] Because the winner receives the sacred water as a prize, which is believed to bring rain, as will be explained later on.

[6] It was explained to me that the messenger here speaks in behalf of the thirsty crops, for which this ceremony is celebrated, for which he is sent to fetch the clouds, and which are eagerly waiting to drink the expected rain.

[7] By this the anxiety is expressed that the looked-for rain should not procrastinate, but come soon.



A

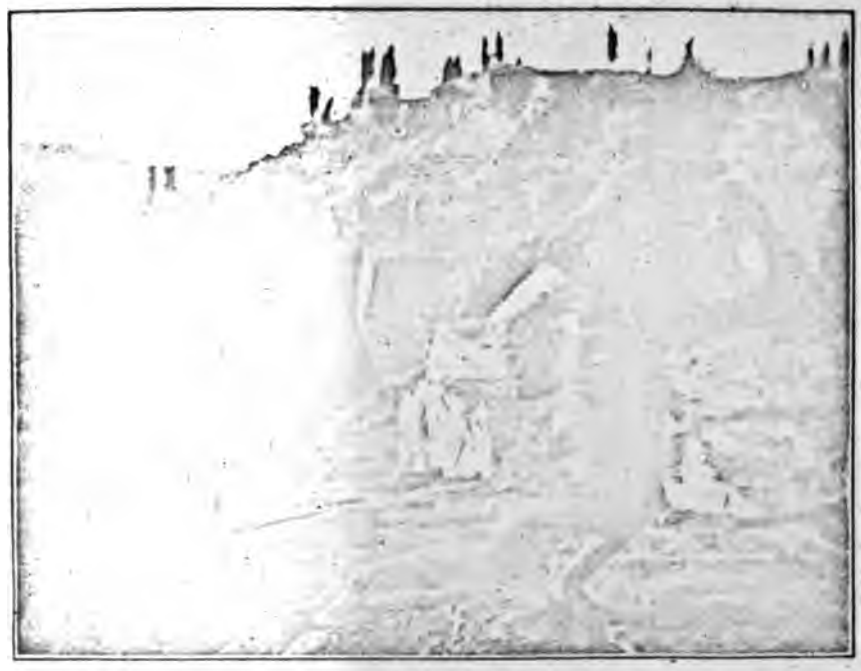


B

Photo by Oscar Depew.

PL. CLXVI. SCENES AT THE EDGE OF THE MESA.

A. Corn-stalk bearers begin to arrive at the edge of the mesa.
B. Spectators waiting for the arrival of the racers.

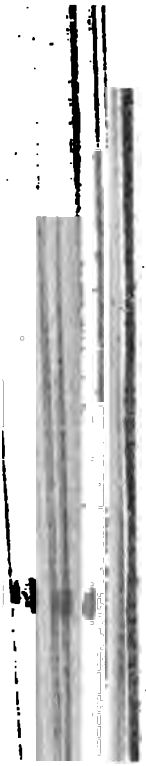


Pl. CLXVII.

Racers arriving at the edge of the Mesa.

PL. CLXVIII.

Priests sprinkling the racers with corn-meal.



PL. CLXIX.

Priests sprinkling the racers with corn-meal.

verbatim, my informant claims—the water carrier speeding on while they do so. After they have both repeated the speech, both twirl their bullroarers and shoot their lightning frames, and then they also start, but both describing an elongated half-circuit from and again to the trail, one on one, the other on the other side; where they meet each one crosses to the opposite side and again runs in a half-circle from and again to the trail, but always making towards the village. This they do four times in all. At the places where they cross the trail they shoot the lightning frames. When they cross the first time the racers give a yell which is the signal for the priests in the Antelope kíva to commence the singing. This signal is transmitted to the kíva in the following manner. At the edge of the mesa is seated a man and on one of the houses close to the kíva, sometimes on the kíva roof, a woman. As soon as the man hears the yell he jumps up and immediately the woman notifies the men in the kíva that the racers have started, whereupon the singing commences.

It has already been stated that the water carrier had run ahead with the water vessel. To the one that overtakes him first he hands the vessel and the long chochókpi[1] and then runs on with the racers. Those things now become the objects of contention for the racers. If one overtakes the holder of them the latter has to hand them over to his successful rival, and he to the next one, if one overtake him, etc. Along the route the racers are met by the participants in the ceremony from both kívas, who, as already stated, do not really participate in the race, at least not the entire length of the route, but join the racers along the route after having deposited prayer offerings in the shrines. Those (two I believe) from the Snake kíva who have bullroarers twirl them occasionally. Nearer and nearer the line of racers approaches the mesa. Those who have gone after corn-stalks have in the mean while gathered at the foot of the mesa to greet and then accompany the racers. Some of the smaller boys await them on ledges higher up. The edge of the mesa is usually lined with hundreds of spectators (see Pl. 166), whose eyes are turned towards the valley four hundred feet below. At the place where the trail reaches the top of the mesa stand several grim-looking snake priests, in their usual costume and decoration, with their bags of sacred meal to sprinkle the racers as they sweep by them. (See Pls. 167, 168, and 169.)

Shortly after sunrise the first racers arrive at the edge of the mesa panting and bathed in perspiration. The first one carries the netted gourd vessel and the chochókpi. He is preceded and accom-

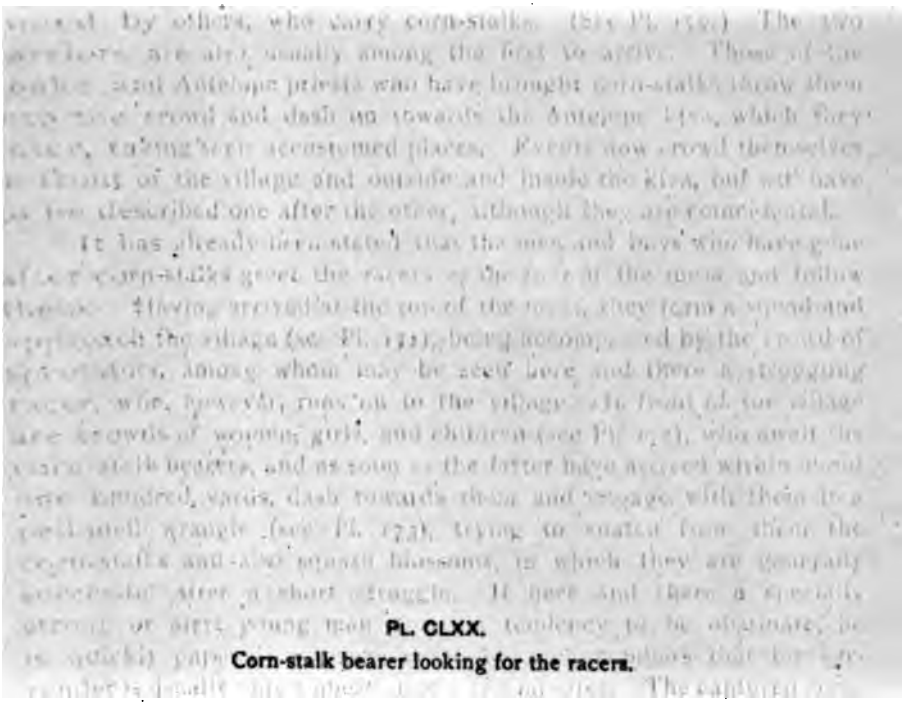
[1] This may be done anywhere before he reaches the kíva. If no one overtakes him he takes it into the kíva himself, where it is taken care of in the usual manner, and then handed to the first racer reaching the kíva.

panied by others, who carry corn-stalks. (See Pl. 170.) The two warriors are also usually among the first to arrive. Those of the Snake and Antelope priests who have brought corn-stalks throw them into the crowd and dash on towards the Antelope kíva, which they enter, taking their accustomed places. Events now crowd themselves in front of the village and outside and inside the kíva, but will have to be described one after the other, although they are coincidental.

It has already been stated that the men and boys who have gone after corn-stalks greet the racers at the foot of the mesa and follow them. Having arrived at the top of the mesa, they form a squad and approach the village (see Pl. 171), being accompanied by the crowd of spectators, among whom may be seen here and there a struggling racer, who, however, runs on to the village. In front of the village are crowds of women, girls, and children (see Pl. 172), who await the corn-stalk bearers, and as soon as the latter have arrived within about one hundred yards, dash towards them and engage with them in a pell-mell wrangle (see Pl. 173), trying to snatch from them the corn-stalks and also squash blossoms, in which they are generally successful after a short struggle. If here and there a specially strong or alert young man shows a tendency to be obstinate, he is quickly pursued and surrounded by such numbers that his surrender is usually only a question of a few minutes. The captured corn-stalks are triumphantly carried by the winners to their homes (see Pl. 174), where they are often placed on corn piled up in the back rooms.

But proceed we now to the Antelope kíva, where in the mean while important events have been in progress. We first turn our attention to the winner of the race. Upon his arrival at the kíva he takes a position outside and east of the kíva. As soon as his presence is announced by himself, by stamping repeatedly with his foot, the sprinkler comes out and takes from him the objects he has won, first sprinkling a little meal on them and towards the kíva, and takes them into the kíva, where he hands them to Tobéngötiwa. He then takes one of the báhos that have been lying at the south-west corner of the altar and kneels before the Antelope priest who, still holding the objects won by the racer, utters in a low voice a prayer, whereupon the Snake chief takes the objects, also utters a prayer, and then hands them back to the sprinkler, who takes them out and hands them to the winner with a double green báho, a small sack of corn-meal, and digging stick. (See Pl. 175.) He first seems to express a prayer or good wish and then gives some instructions to the boy, who thereupon goes down to the valley to one of his fields, where he digs a hole with the digging stick, as deep as the length of his arm, into which he throws a few

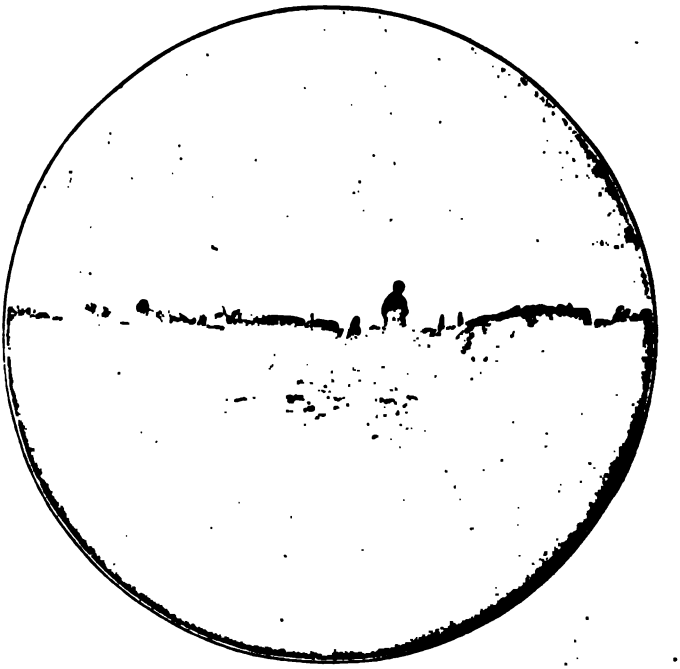
No. CLXX.



PL. CLXX.

Corn-stalk bearer looking for the racers.

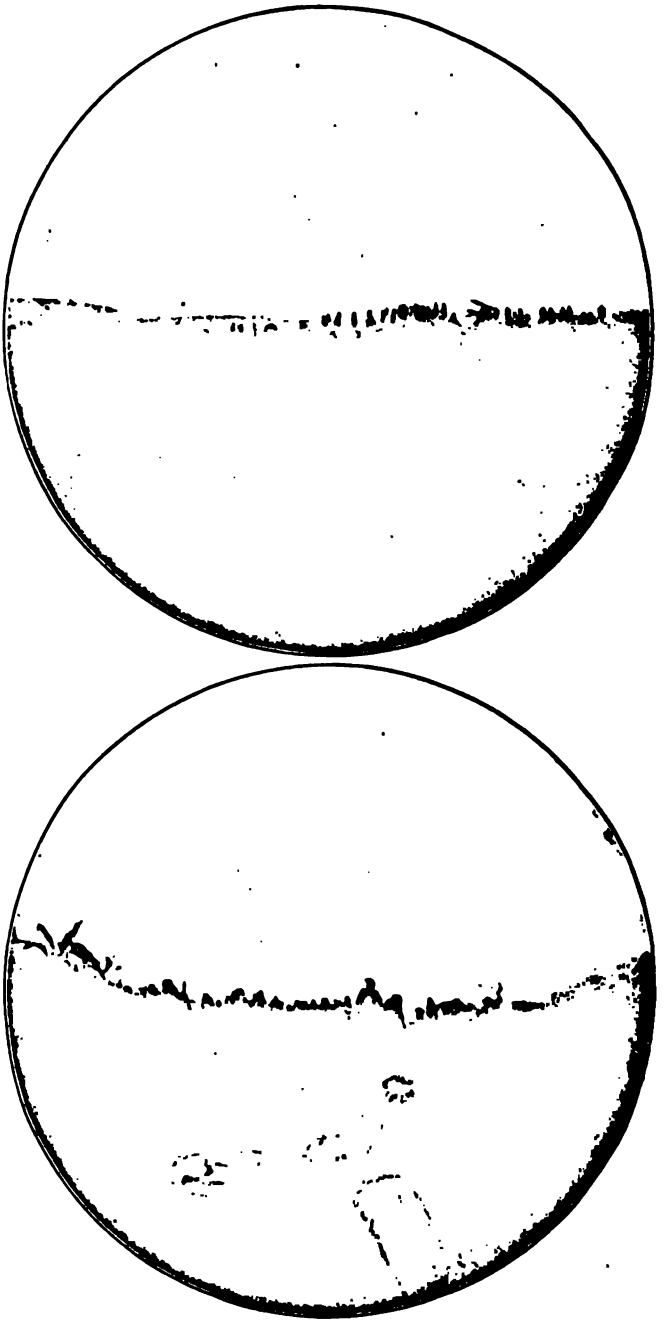
PL. CLXXI.
Corn-stalk bearers approaching the village.



Pl. CLXXII.
Villagers awaiting the corn-stalk bearers.

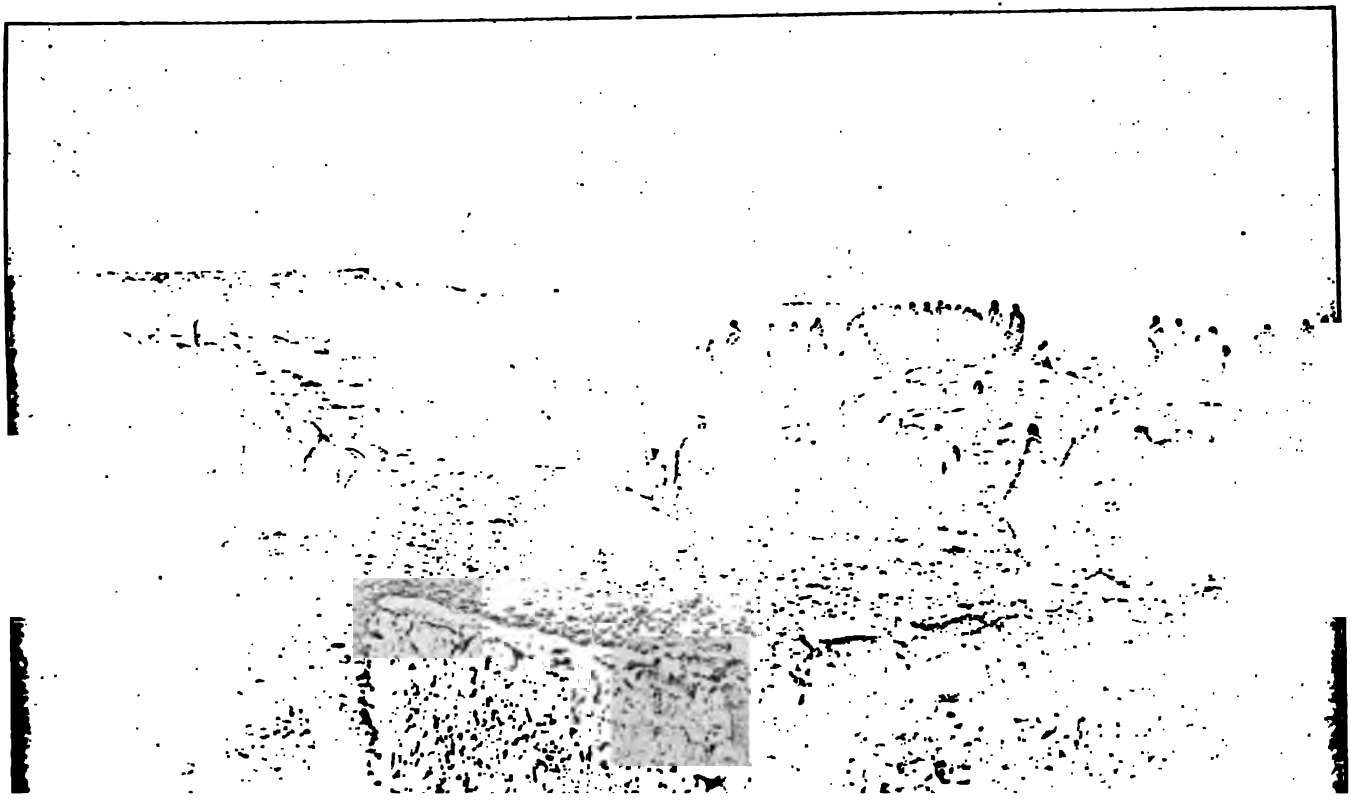
PL. CLXXIII.

Wrangle between the corn-stalk bearers and the villagers.



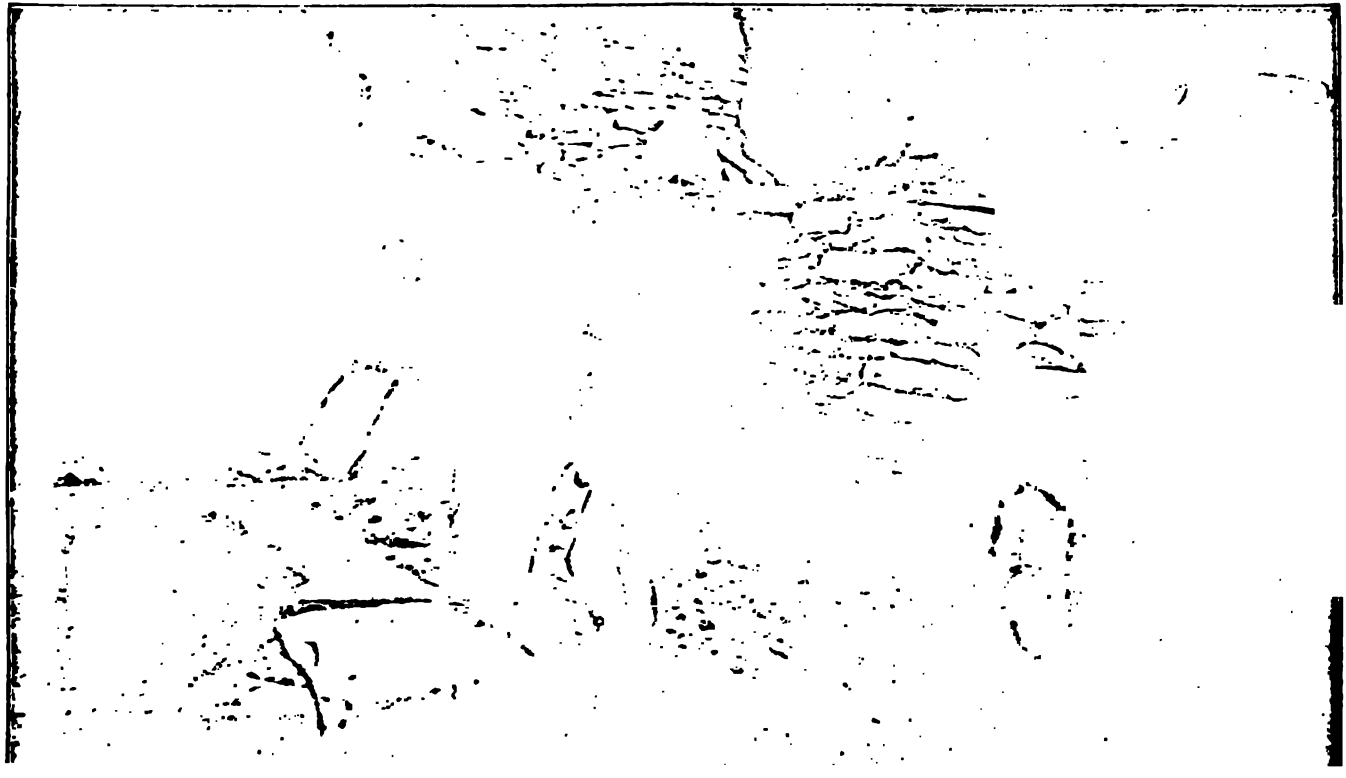
Pl. CLXXIV. Wrangling for the Corn-stalks.

In the foreground one of the women is seen carrying her trophy homeward.



PL. CLXXV. THE RACE WINNER AT THE KÍVA.

The asperger is in the act of handing the prizes, which have been consecrated in the kíva, and the prayer-offerings to the race winner.



Pl. CLXXVI.

Warriors swinging the bull-roarer at the kivà.

pinches of sacred meal, pours the water from the móngwik then puts in, in an upright position, the long chochókpi with t and cylinder, after which he fills up the hole, leaving the upp the chochókpi protruding slightly. The green báho he thr the ground close by. These offerings are considered a special to the field and augur a good crop not only at the app harvest, but also in coming years. The empty gourd vessel h to the kíva.

We next direct our attention to the two warriors whom w among the first to arrive on top of the mesa. Arriving at t lope kíva they go around the kíva four times, twirling the bu and then enter the kíva. (See Pl. 176.) In the kíva they go the following performance, first the one and then the other: east of the fireplace they shoot the lightning frame towards tl way four times, and then twirl the bullroarer an equal nu times, whereupon they seat themselves on previously arrange one east, the other west of the ladder, close to the kíva wal elevated portion of the kíva, guarding, as it were, the entrance their being seated, each one is handed a cigarette by Tobé which he smokes in silence, and then remains on that seat th the ceremony.

While these performances are going on the singing cere been in progress. It has already been stated that everytl placed in readiness while the racers were on their way out, ev taking out of the crooks and the handing of the típoni, sn bátñi to the Antelope youth and maid, and that upon the s the kíva of the signal from the valley that the race had sta first song is intoned and the progress of the ceremony is n rupted even by the consecration of the race-winner's obj arrival of participants in the race, etc. Every racer, as so enters the kíva, first sprinkles a pinch of meal to the altar, s assumes his usual seat.

The Snake priests are on this morning arrayed in their u tume and decoration, with perhaps a heavier coat of cûta faces. More netted gourd vessels are brought into the Antel this morning; on one occasion I noticed eight standing in s the east side of the altar, but more were brought in during Their use will be explained in connection with the public perfo in the afternoon.

[1] The seats consisted of a heavy stone used to fasten weaving looms to, of whic may usually be found in every kíva, and some pelts and blankets spread on them. This I can remember, the only instance where these stones were specially used for seats in s blankets and pelts only being generally used.

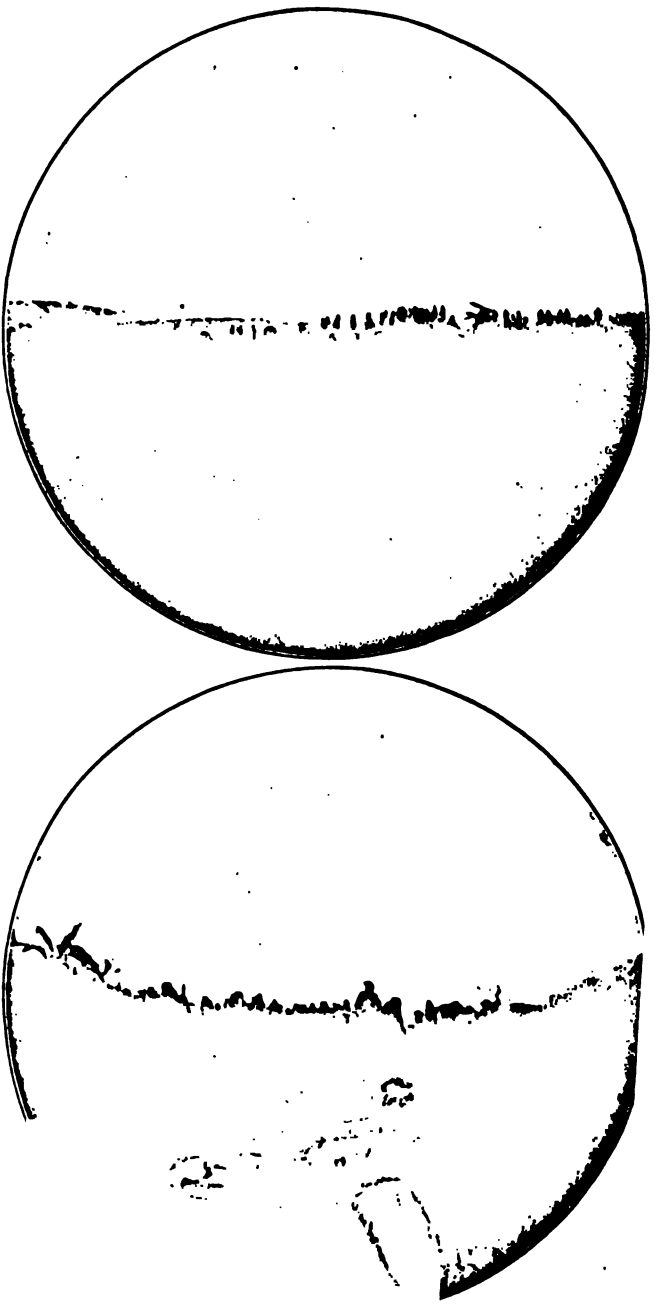
As soon as the singing ceremony is concluded and the Snakes have filed out in the usual way, one of the warriors takes a position near the south-east corner of the altar and shoots the lightning frame four times towards the hatchway, which he follows by swinging the bullroarer four times. The other warrior repeats the same action, all the Antelopes in the mean while waiting in silence. Before the warriors leave the kíva they stop at the foot of the latter and say, one after the other, "Ita cûkaokahkang pío tápkiwicni" (We, being strengthened, again go forth towards the evening). Outside they first shoot the lightning frames four times towards the sun, then they go around the kíva four times, shooting the lightning frame and twirling the bullroarer, once at each end and on each side of the kíva.[1] They then proceed to the Snake kíva twirling the bullroarer on the way. At the Snake kíva they repeat the same performance that took place at the Antelope kíva, only here first outside and then inside of the kíva. When they have finished, they lay their instruments on a tray, near the altar, which is then placed near the fireplace. All present assemble around it and smoke over it, following the smoke by a prayer from each one, even the smaller boys (which is something unusual) and another smoke, for which all pipes that can be found are used. This smoke is followed by the usual morning meal in which all participate.

After breakfast the men engage in different pursuits; some repair their snake costumes, moccasins, etc., others make prayer offerings, smoke, sleep, etc. As a knowledge of the manufacturing of báhos on this occasion, their kind and how they were disposed of may be of importance in further studies of this ceremony, and as the observations thus far made on this subject are somewhat incomplete, those that have been made will be given in detail. In 1896 the following prayer offerings were made, as far as recorded: Macángöntiwa made one peculiar double báho, which he painted light blue and which, on account of its color, was very unusual. It was about six inches long and otherwise made the same as any other common báhos, only it had a long string (pûhu) attached to it. Besides this, he made three or four double báhos, one stick being black, one green. These báhos with sticks of two different colors are called naálöng-báhos and are made, as far as I know, by the Snake and Antelope Fraternities only. He also prepared four pútsvahos which have already been described.

Nûvákwahû made three naálöng-báhos, the same kind as Macángöntiwa had made.

Pûhûnömtiwa made seven warrior báhos, which, it will be remem-

[1] These acts symbolize lightning and thunder.



PL. CLXXIV. WRANGLING FOR THE CORN-STALKS.

In the foreground one of the women is seen carrying her trophy homeward.

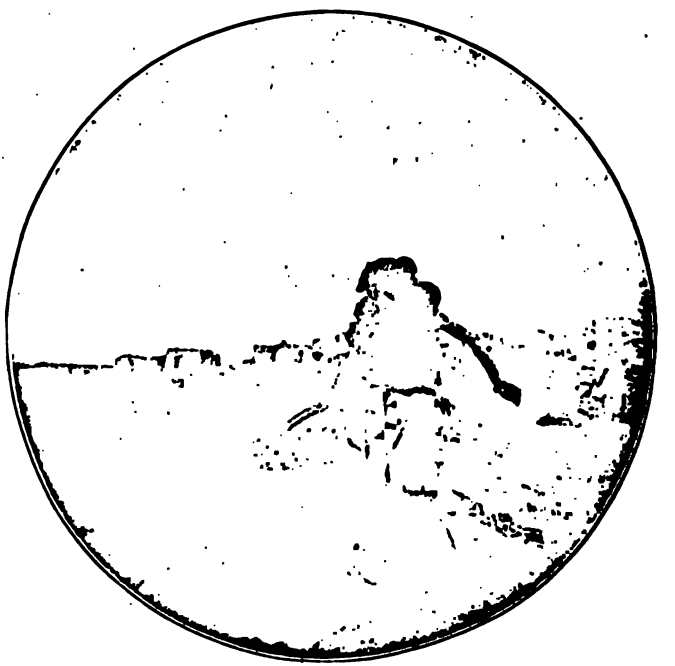
A. One of the Snake priests [illegible]
snake bowls. In his left [illegible]
vest a hatchet to chop [illegible]
n with.

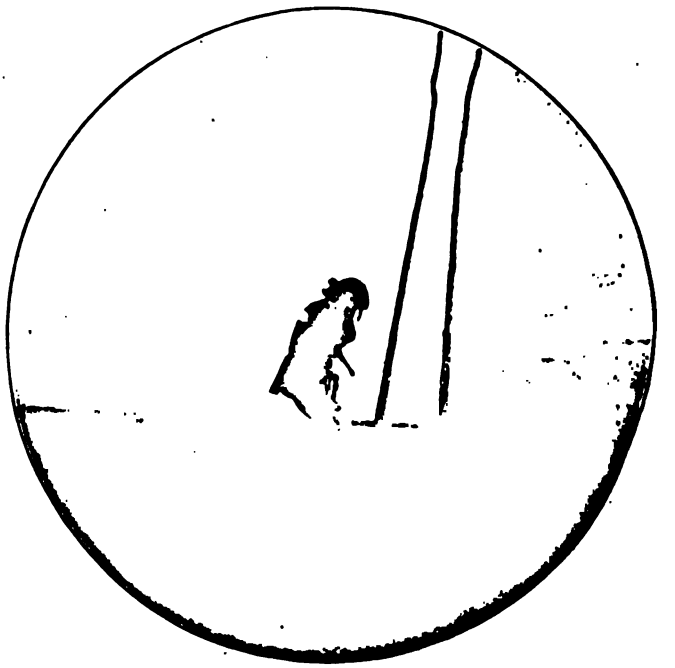
B. A Snake priest taking [illegible]
rdance of the snake dance [illegible]
ce—and who is to be [illegible] in the [illegible]
ding the child on the part of [illegible]

PL. CLXXV. THE RACE WINNER AT THE KÍVA.

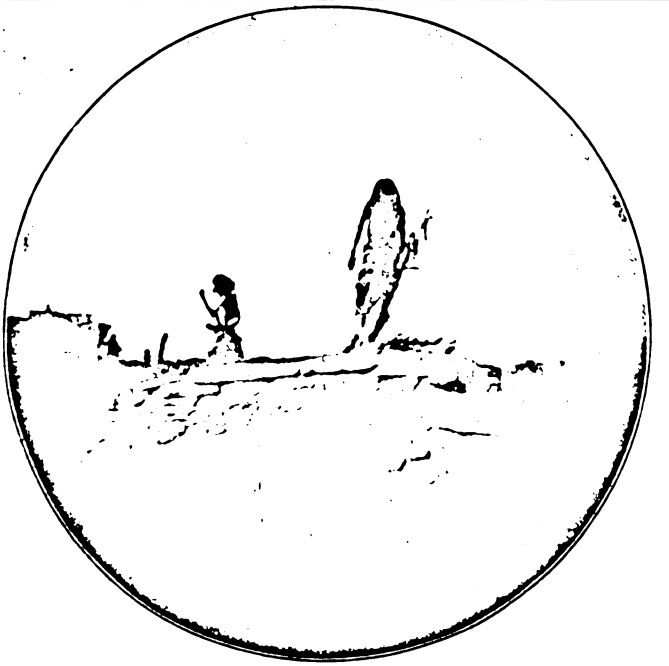
The asperger is in the act of handing the prizes, which have been consecrated in the kíva, and the prayer-offerings to the race winner.

A

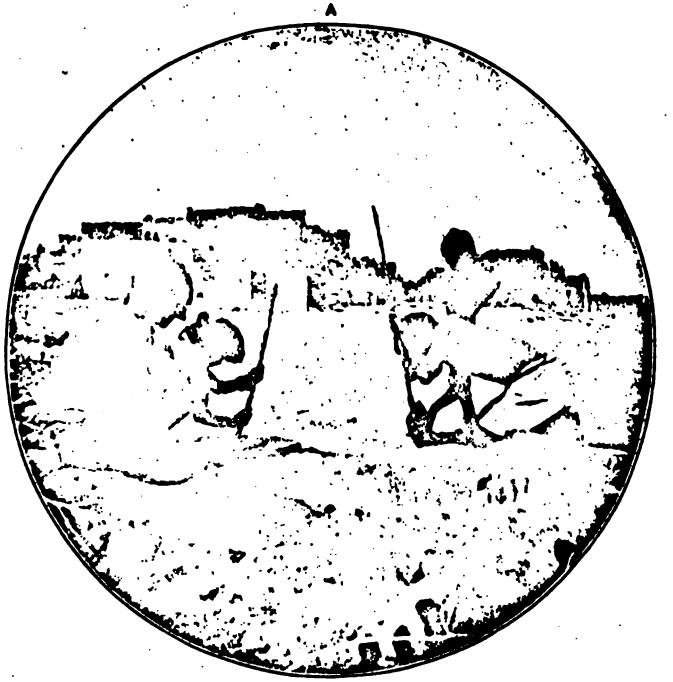




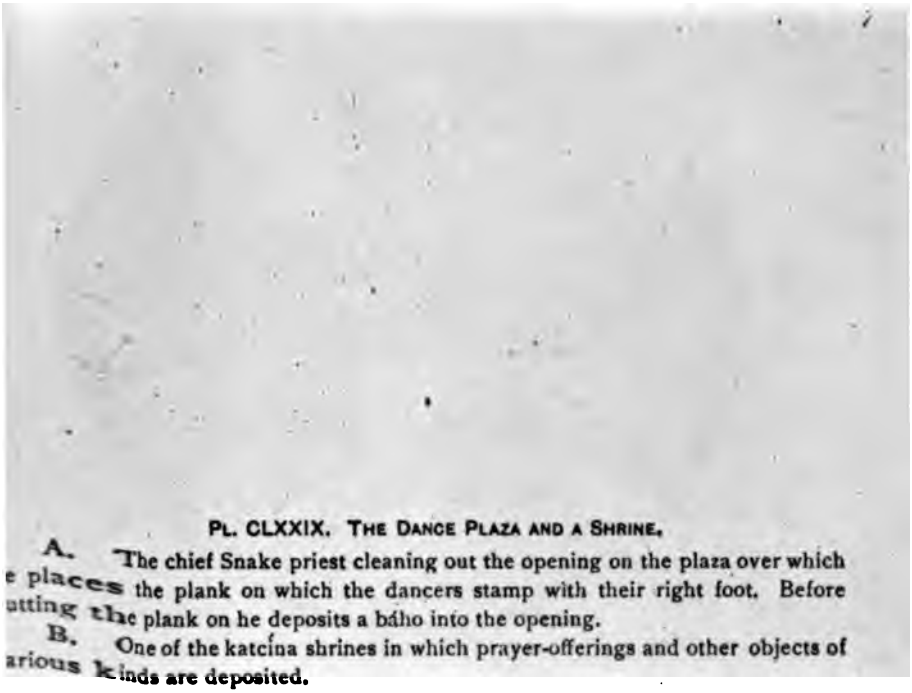
B



A



B

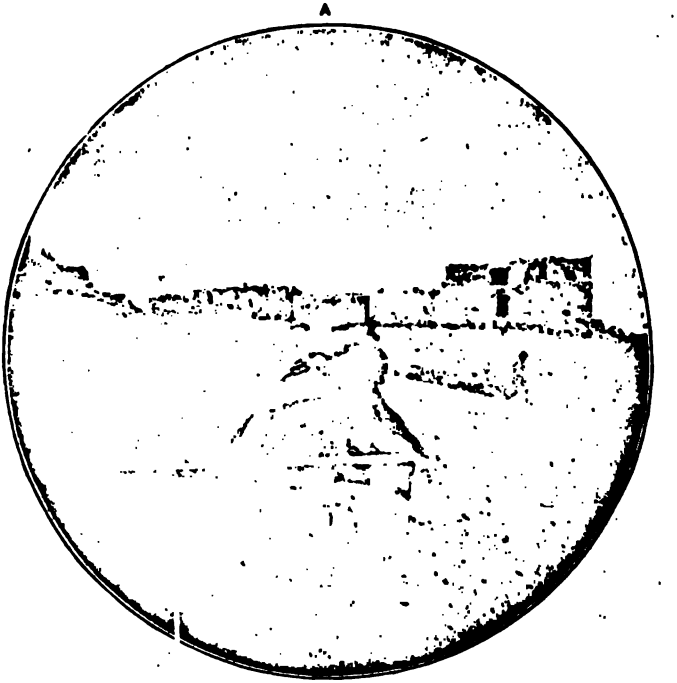


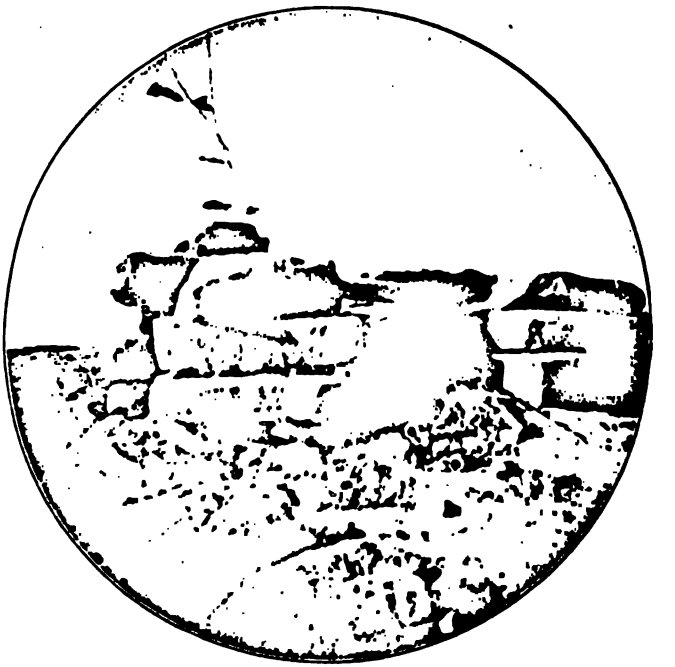
PL. CLXXIX. THE DANCE PLAZA AND A SHRINE.

A. The chief Snake priest cleaning out the opening on the plaza over which he places the plank on which the dancers stamp with their right foot. Before putting the plank on he deposits a báho into the opening.

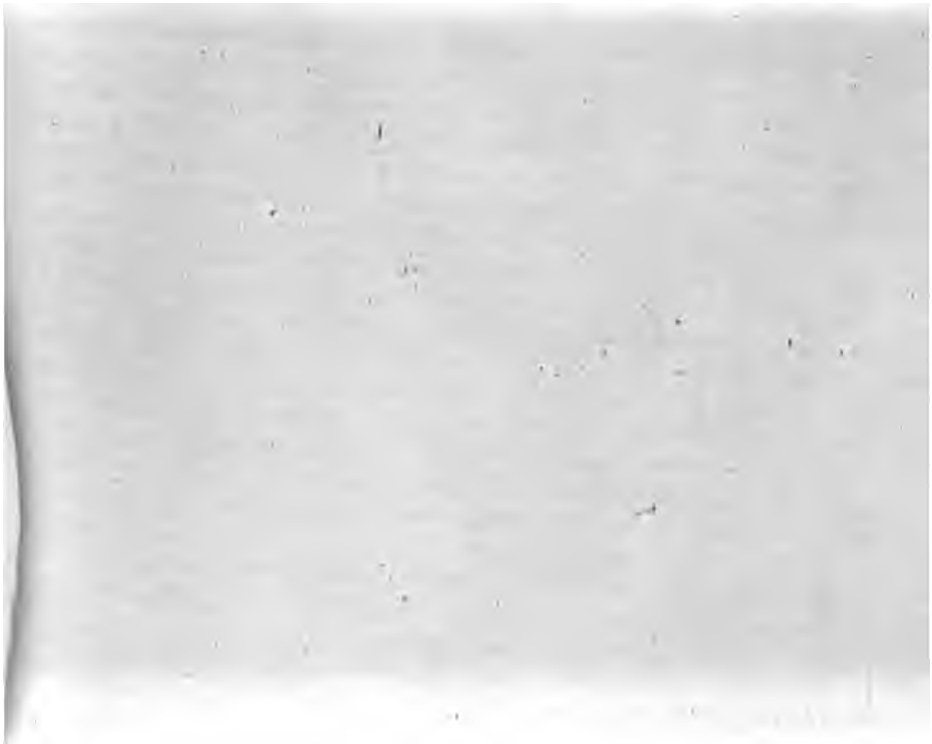
B. One of the katcína shrines in which prayer-offerings and other objects of various kinds are deposited.

A





B



and about three feet long. He then returns to the kíva, where he again smokes. In 1896 he then made some nakwákwosis, which he handed to one of the young men, who took them out—for what purpose I did not learn—but returned in a few minutes. He had put on his snake kilt for this errand. Soon after the Snake chief proceeds to the Antelope kíva for the mutual smoke with the Antelope priest. The other Snake priests prepare for the approaching public ceremony, putting on their common kilts, their moccasins, renewing their usual body decorations, combing their hair, etc. As soon as the two chiefs are done smoking another messenger is sent after water for the race on the following morning, this time, however, a member of the Snake Fraternity. He takes with him the same objects as the messenger on the previous day, but instead of the double green báhos from the Antelope chief he takes with him some naálŏng-báhos from the Snake chief, and instead of going to either Tûhciva or Toríva he goes along another trail to either Topóshkwava or Matóva, generally, however to the first named. He deposits his prayer offerings in the same manner and at as many places as the Antelope man did. The trail which he takes is somewhat west of the other one and is the same on which the race takes place the next morning.

Having thus recorded the proceedings of the Snake kíva, and seen the Snake messenger depart to the distant spring for water, we again turn to the Antelope kíva to record the events of the day from the time when we left the kíva with the two warriors in the morning, leaving the Antelopes silently awaiting the departure of the latter. As soon as the warriors have left the kíva, the Antelopes also leave their places, the Antelope youth and maid disrobe, and wash off their paint as usual. After some smoking is indulged in and some have begun to make preparations for making prayer offerings, the usual morning meal is brought into the kíva, and all eat again, however avoiding salted food and meats. After breakfast a great number of prayer offerings are made. As already indicated, it is extremely difficult to ascertain just what and how many báhos and nakwákwosis are supposed to be made during a ceremony by each participant. In some cases rules are observed, especially by the leading priests. As a general thing a great deal of irregularity exists and a certain amount of freedom seems to be left to the inclination of the individual priest —within certain limits, of course. As I have been obliged to make these observations alone and two kívas had to be watched, and in each kíva different priests, it has been impossible to settle this point. In order to aid further studies of this matter, the facts pertaining to it, as recorded in the different years, are given separately.

In 1896, the chief priest, Tobéngötiwa, made eight green báhos with black tips, and one set of four and one of five chochókpis, besides a number of nakwákwosis. Eight of the latter were turkey feathers with red strings and two roads with yellow strings (rolled in honey and corn-pollen). The twine, wound around the upper end of the chochókpis had been colored in rings alternately red and black, the usual colors being black and white. He then placed four green báhos and five chochókpis and one road on one pile, the other four báhos, four chochókpis, and one road on another pile.

Yukíoma, who it will be remembered, was initiated on this occasion, made one green báho, one chochókpi, and twelve nakwákwosis; the strings of the latter, as well as those of the feathers attached to the báhos, were stained red and the twine on the chochókpis he colored in the same manner as Tobéngötiwa had colored his.

Síhongniwa, the pipelighter, made eight báhos of the usual kind, Mokáhtiwa six, and Tobévohyoma also six, all three also staining the strings of the feathers attached to the báho sticks red. All the other men made only nakwákwosis, but just how many my notes fail to state, also how these prayer offerings were disposed of, but I am told they are deposited the next day in the field, peach orchards, etc.

In 1898 no special record could be made of this báho-making, as the filling up of other gaps in my notes occupied my time.

In 1900 I noted down the following: Tobéngötiwa made three sets of four green báhos (with black tips) each, all about five inches long; one set of five and one of four chochókpis, about six inches long. All the strings on the nakwákwosis, which were attached to the báhos, were painted red, and the twine on the chochókpis colored as described above. The number of nakwákwosis made was not recorded. He was assisted in the work by his son Hónwahtiwa.

Cákvyamtiwa made one green báho, one chochókpi, and a number of nakwákwosis. Síhongwa and Hónwahtiwa made the same. Sikáheptiwa, the sprinkler, made two green báhos, two chochókpis, one long chochókpi about fourteen inches long, one cylinder two and three-quarters inches long by one-half an inch thick, and a yoíyngöla (rain wheel) about four inches in diameter. Into two sides of the latter were inserted four duck feathers and from one side was suspended an eagle nakwákwosi.

The nakwákwosis on all the báhos, as far as I could ascertain, were duck feathers.

If any more báhos were made, it escaped my notice.[1] A number

[1] I am told that every participant makes at least one báho and one chochókpi. The long chochókpi, with the wheel made by the sprinkler, Sikáheptiwa, was taken to the spring in the evening and secured by the racer who ran the next morning.

of nakwákwosis were made by each priest, usually either six or eight, although that number was by no means strictly adhered to.

While these prayer offerings are made, other work is attended to. Dance costumes are put in order, moccasins repaired, etc. Now and then singing is practiced, and smoking is not overlooked. On one occasion, I noticed that one of the priests made a feather head-dress (nákwa) for a novice, the head-dress consisting of sixteen small eagle feathers, two and two of which were tied together at their quill ends and to the tips of which were fastened bluebird wing and tail feathers, also two and two being tied together. The eagle feathers were stained red and were fastened to a piece of buckskin. Every Antelope and Snake wears such a nákwa on his head in the public performance.

At about noon on this day all the Antelopes take off the small feather which they have thus far worn in their hair (and which is also called nákwa) and string them on a stick, which is laid on the floor near the fireplace. The owners, so I was told, deposit those nákwas at different places—fields, melon patches, etc., outside of the village.[1] Some one brings in a few cottonwood branches for the public performance.

At about half-past four o'clock the men begin to get ready for the performance on the plaza. Their body decoration is as follows: The feet, hands, and chin are painted black; and in the case of the sprinkler, a white line runs from ear to ear over the upper lip.

Their costume consists of the embroidered kilt and sash, a foxskin, which is suspended from the sash behind, a bandoleer of dark blue yarn over the right shoulder a strand of the same yarn around the legs below the knee, decorated ankle bands, and several strands of beads around the neck from which is suspended in front an abelone shell. On the head they wear in front a single white eagle feather and on the apex of the head the large nákwa, already described.[2]

In their hands they hold the following objects: The chief priest, who takes the lead, holds in his left hand the típoni that had been used in the different morning and evening ceremonies a gourd vessel and a bag with corn-meal; in his right hand he holds a rattle.[3] He is followed by the sprinkler, who carries the medicine bowl and the

[1] In the Powamu ceremony these nákwas are deposited in one of the Katcína shrines close to the village. (See B. Pl. 179.) The Snake nákwas are said to be deposited at almost any place near the village; the same is true of the nákwas used in the Flute ceremony.

[2] The sprinkler wears around his head a wreath made of small cottonwood.

[3] This rattle is supposed to be made of a wooden ring, over which is stretched an antelope scrotum skin. This is gathered on the lower side around a short stick, about three inches long, to which it is wound by means of a thong. The rattle, I believe, contains shelled corn.

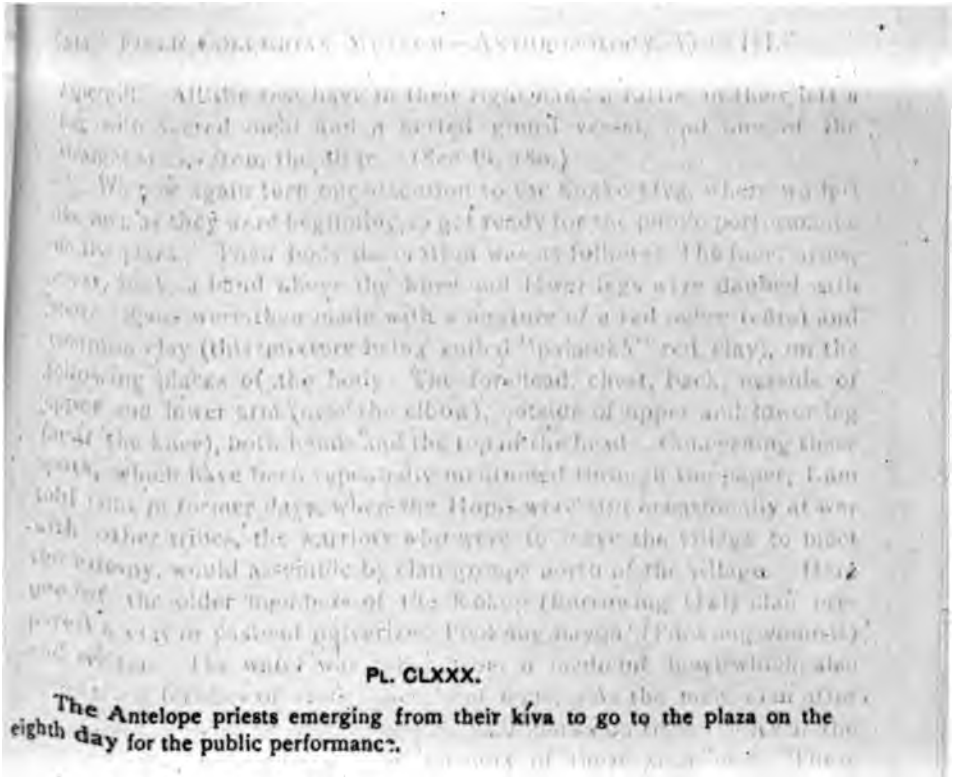
aspergill. All the rest have in their right hand a rattle, in their left a bag with sacred meal and a netted gourd vessel, and one of the straight sticks from the altar. (See Pl. 180.)

We now again turn our attention to the Snake kíva, where we left the men as they were beginning to get ready for the public performance on the plaza. Their body decoration was as follows: The face, arms, chest, back, a band above the knee and lower legs were daubed with soot. Spots were then made with a mixture of a red ochre (cûta) and common clay (this mixture being called "palátcka" red clay), on the following places of the body: The forehead, chest, back, outside of upper and lower arm (near the elbow), outside of upper and lower leg (near the knee), both hands and the top of the head. Concerning these spots, which have been repeatedly mentioned through the paper, I am told that in former days, when the Hopis were still occasionally at war with other tribes, the warriors who were to leave the village to meet the enemy, would assemble by clan groups north of the village. Here one of the older members of the Kókop (Burrowing Owl) clan prepared a clay or paste of pulverized Pöokóng nayöö[1] (Pöokóng-vomisis) and water. The water was taken from a medicine bowl which also contained fetishes of stone, shell, and bone. As the men, clan after clan, filed by him, he would put just such marks on their bodies as the Snakes put on to this day, in memory of those occasions. These marks are called "hurútcakaci" (strong or hard body painting), because they were said to make the flesh of the warrior tough and proof against the arrows of the enemy.[2] Having finished their body decoration, the Snakes put on their common kilts and their moccasins, pick up their snake whips and bags with sacred meal and wait for a signal from the Antelope kíva that all is ready for the mutual performance. The Antelopes come out from the kíva first. Lining up north of the kíva, they stop for a few minutes, shaking their rattles, and then proceed to the plaza, which is only seventy-five feet away. Here they go around in a circle from right to left in front of the booth four times (see Pl. 181), passing over the before-mentioned opening, sprinkling a pinch of sacred meal on the plank, and vigorously stamping their right foot on it as they do so. Hereupon they line up in

[1] Pöokong is the God of War and of protection in general. This stone is called Pöokóngnagöö, because, the Hopi say, Pöokong "vomits it up," and it often resembles in the natural state and in larger quantities a petrified semi-liquid mass. A sample of this stone, which is also used by Hopi doctors as a medicine, may be seen in the Hopi collections of the Field Columbian Museum.

[2] At the conclusion of the war ceremony in the Soyál celebration in Oráibi, one of the leaders makes a mark on the chest and back of every participant, using a clay that has been prepared with the water from the warrior's medicine bowl, and finally the men take a pinch of that clay, fill their mouths with water, and proceed to their homes, where they make similar marks on the bodies of the members of their families. (See The Oráibi-Soyál Ceremony, by G. A. Dorsey and H. R. Voth, p. 25.)

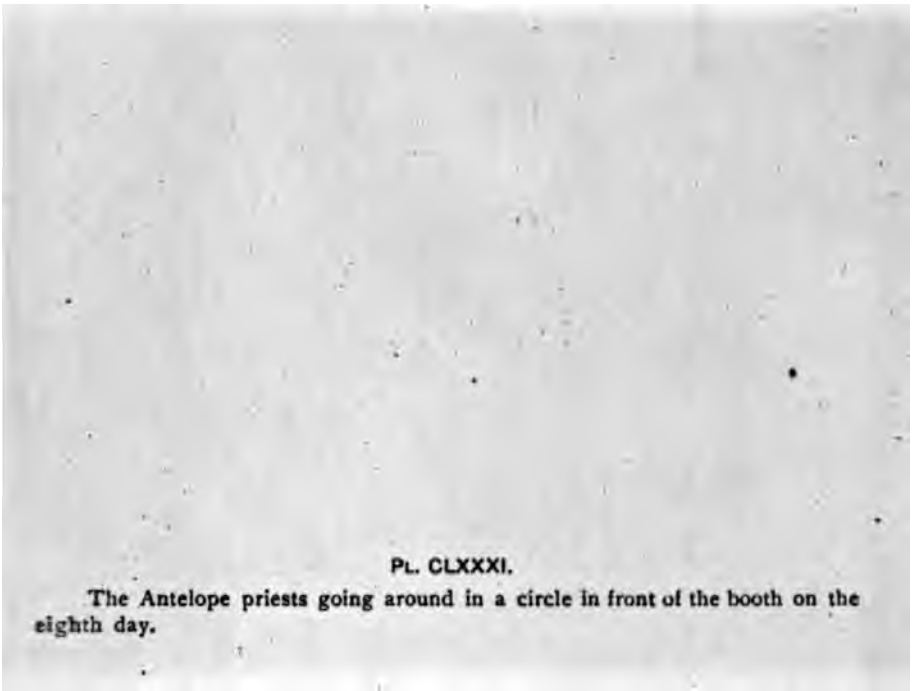
Hatching pieces corresponding to ... in ...
... for the public parks ...



PL. CLXXX.

The Antelope priests emerging from their kíva to go to the plaza on the eighth day for the public performance.

Photo by G. Whar



PL. CLXXXI.

The Antelope priests going around in a circle in front of the booth on the eighth day.

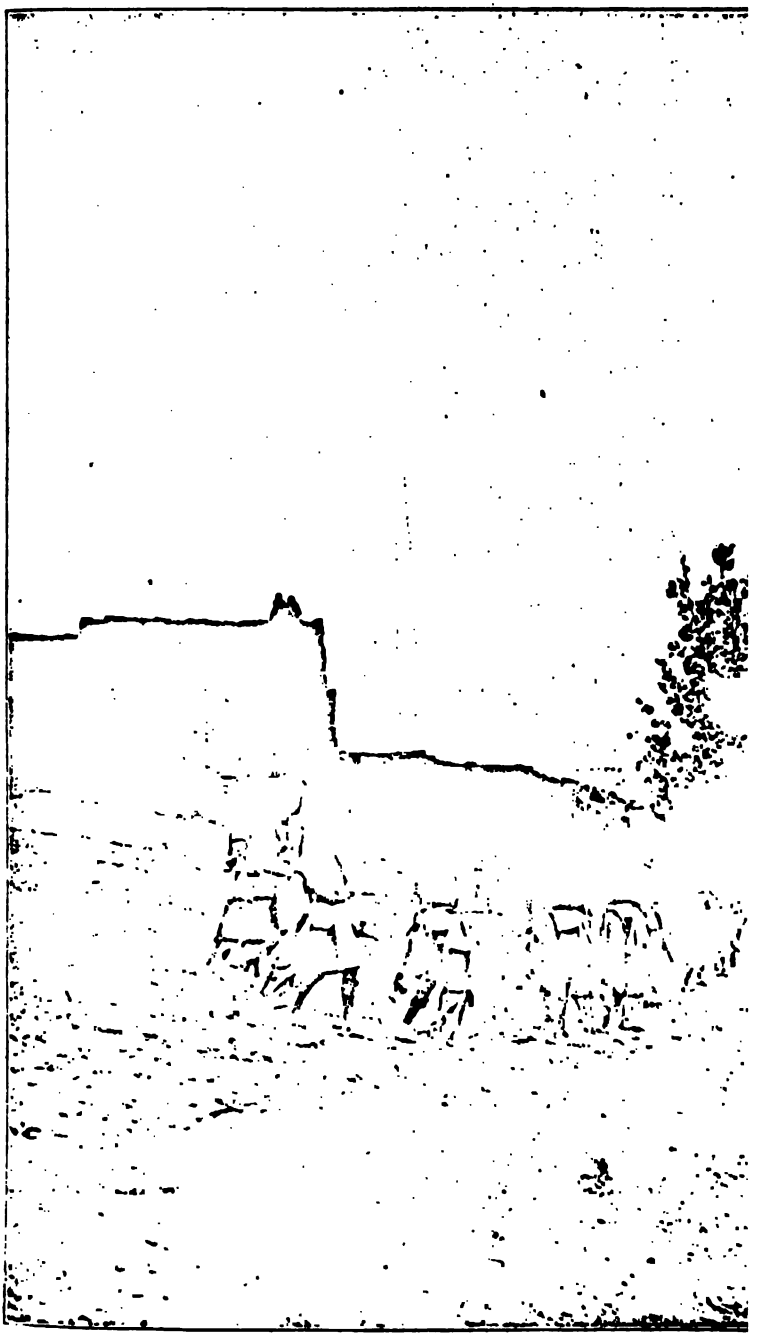
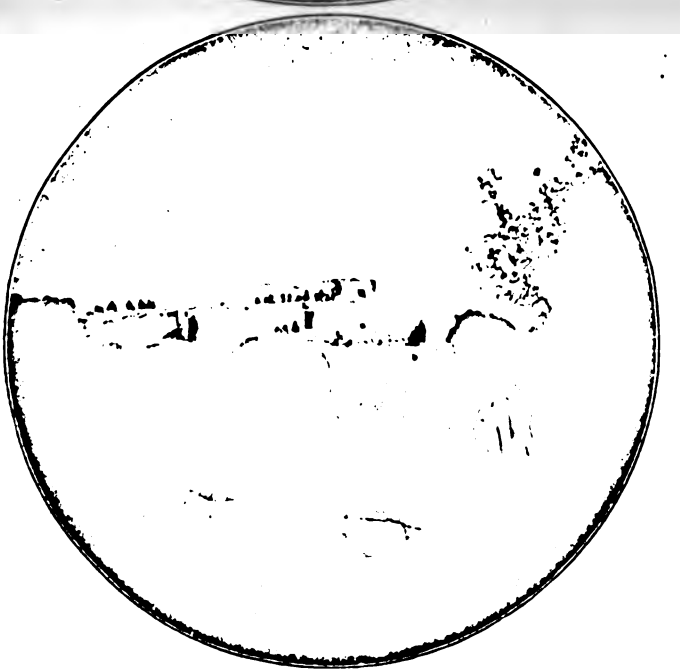


Photo by G. Wh

A

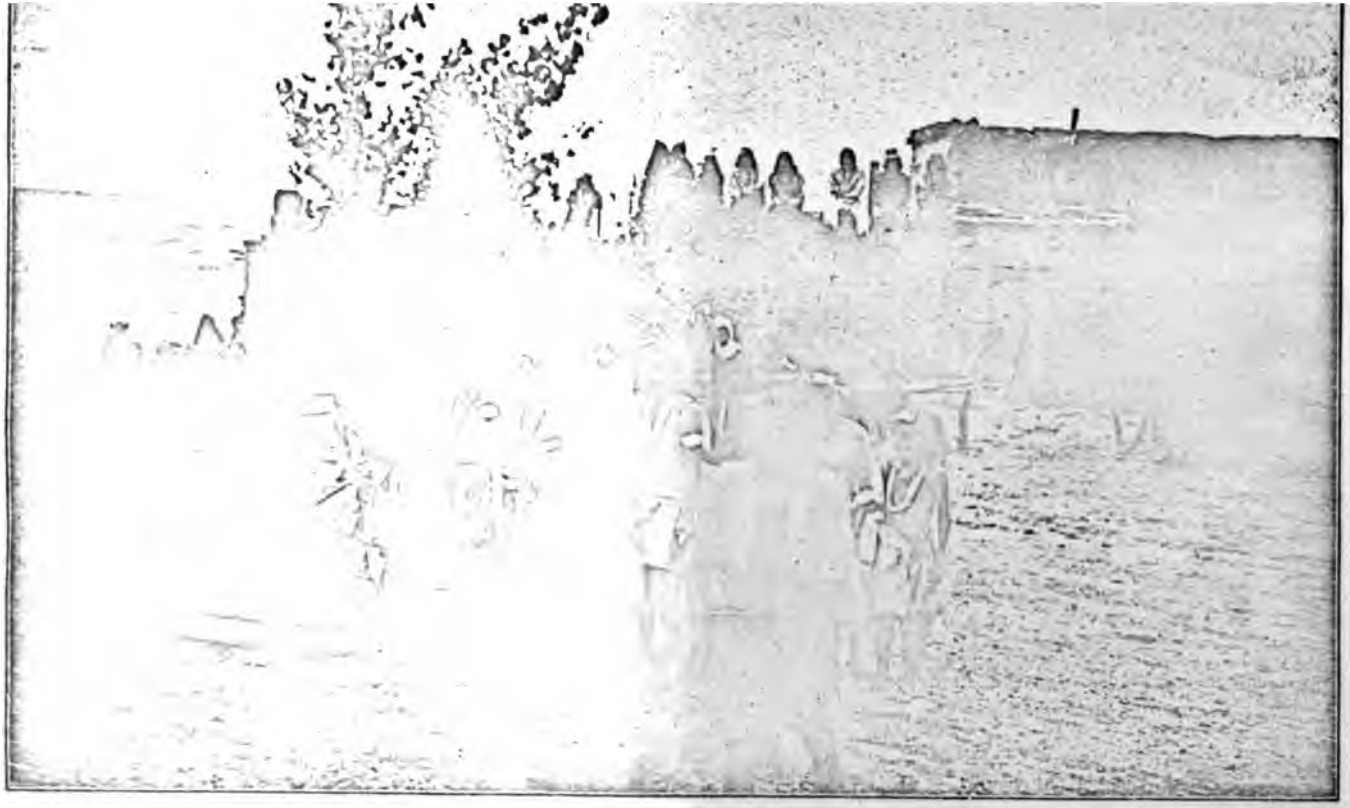


B

PL. CLXXXII. DANCERS BEFORE THE BOOTH (EIGHTH DAY).

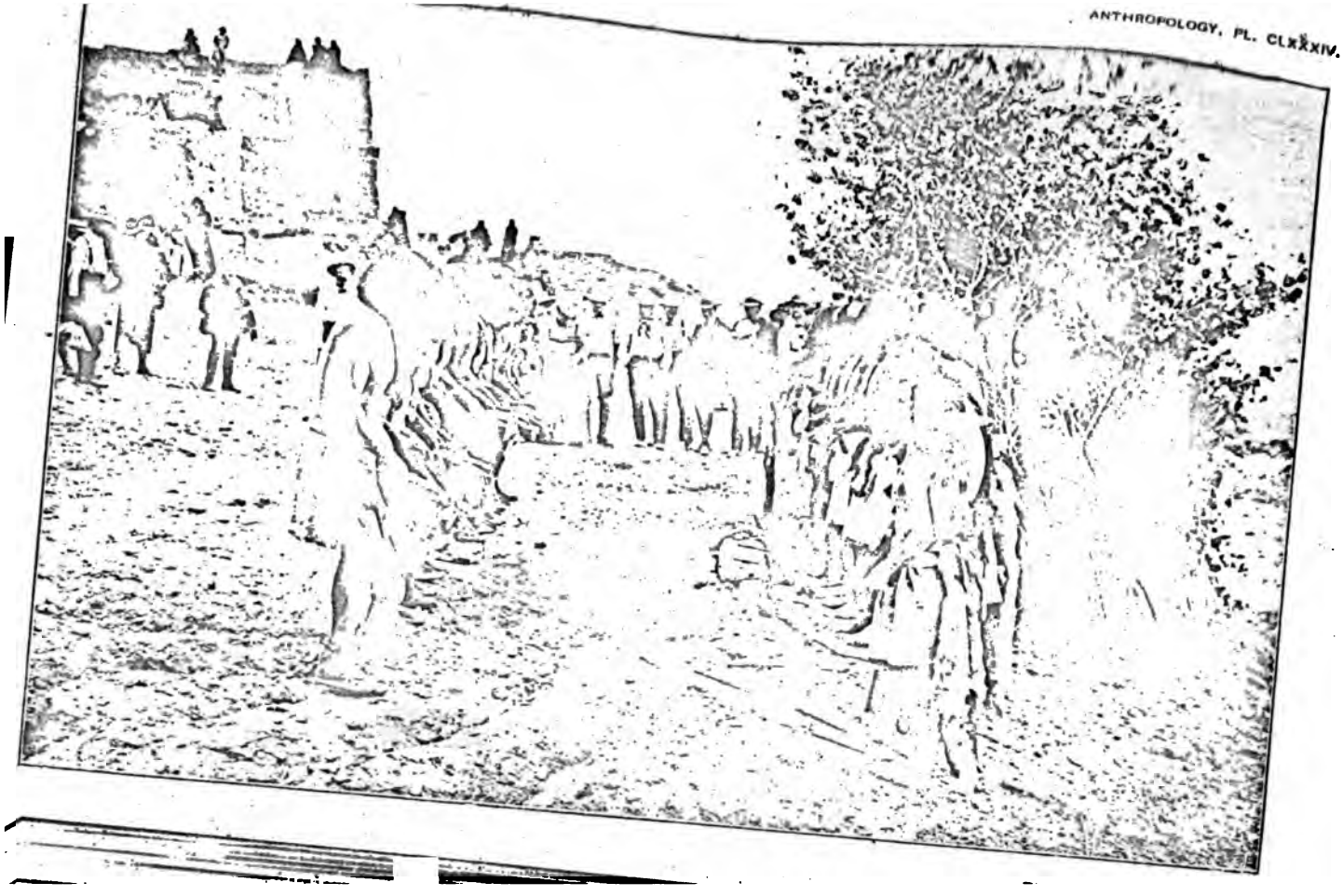
A. Snake dancers going around in a circle.

B. The two platoons facing each other. The Snakes are represented in the act of making the sideway motion to which they hum a song in a low tone.



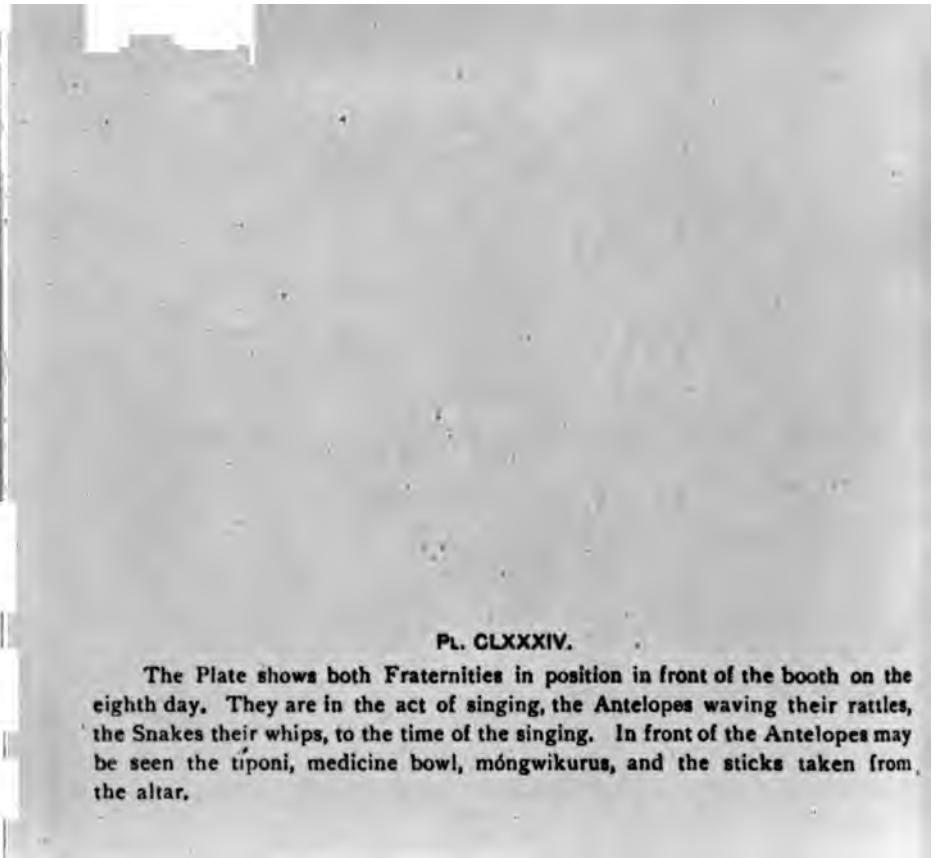
Pl. CLXXXIII.

The Snakes going around in a circle in front of the booth and stampi
the plank with their right foot (eighth day).



Pl. CLXXXIII.

The Snakes going around in a circle in front of the booth and stamping on the plank with their right foot (eighth day).



Pl. CLXXXIV.

The Plate shows both Fraternities in position in front of the booth on the eighth day. They are in the act of singing, the Antelopes waving their rattles, the Snakes their whips, to the time of the singing. In front of the Antelopes may be seen the típoni, medicine bowl, móngwikurus, and the sticks taken from the altar.

PL. CLXXXV.

The Snake dancers in the act of making certain sideway motions with their hands, to which they hum a song in a low tone (eighth day).

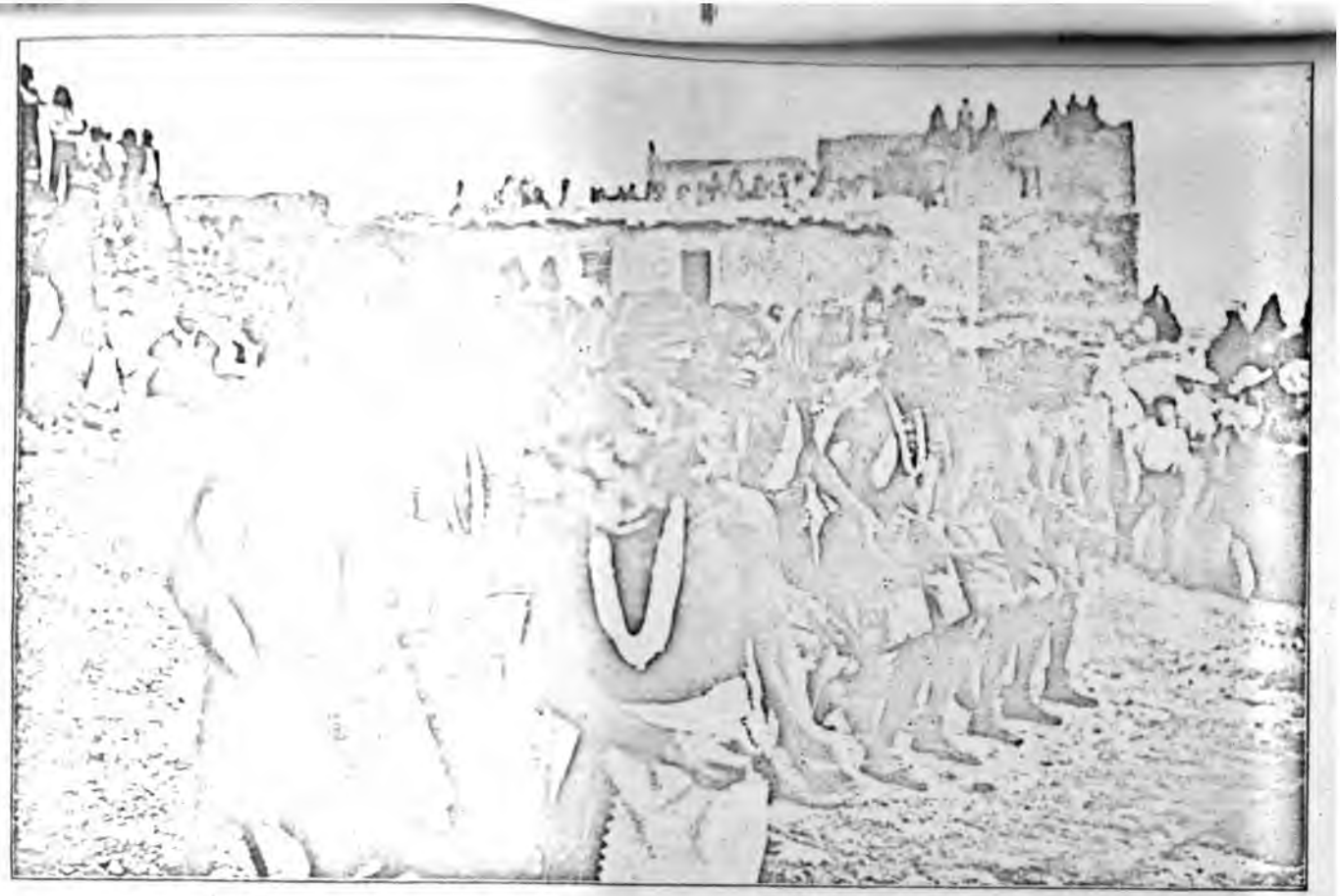


Photo by G. Wharton James.

Pl. CLXXXVI.

The Plate shows the stage of the dance when the Snake priests step forward and backward and the vine dancer is beginning his circuit, the Chief Snake priest just about to lay his hand on his back and to accompany him.

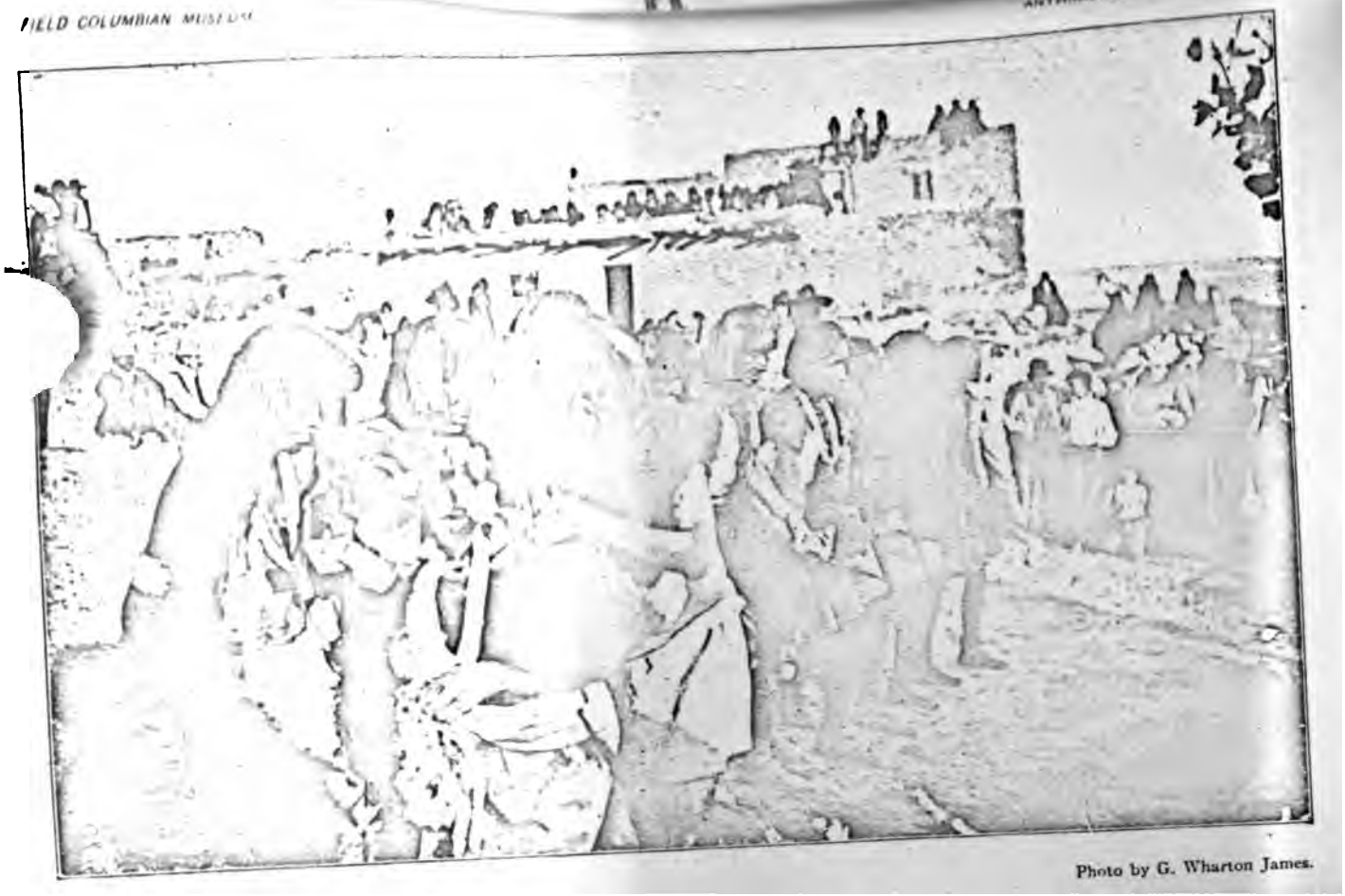
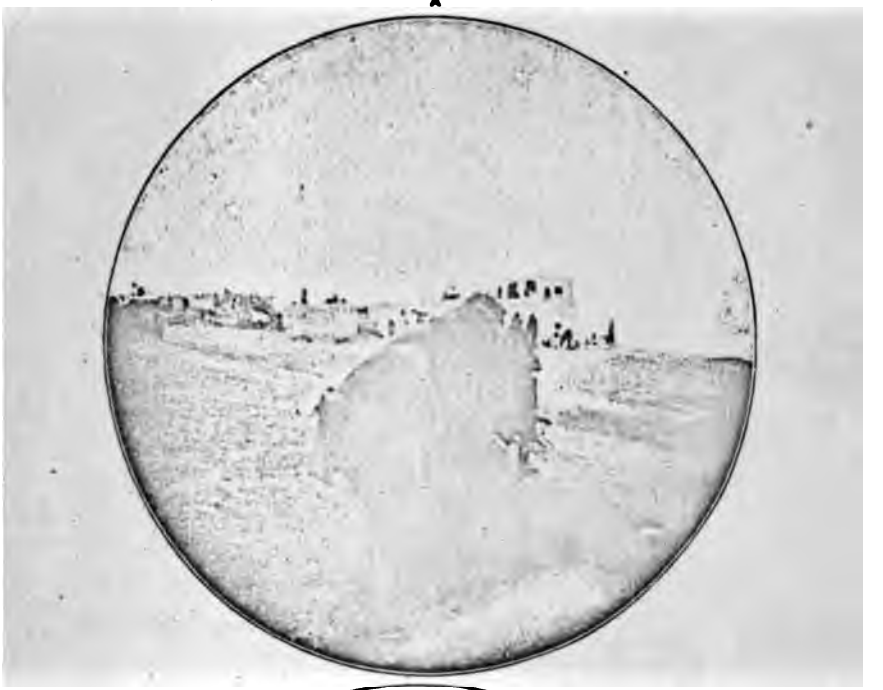


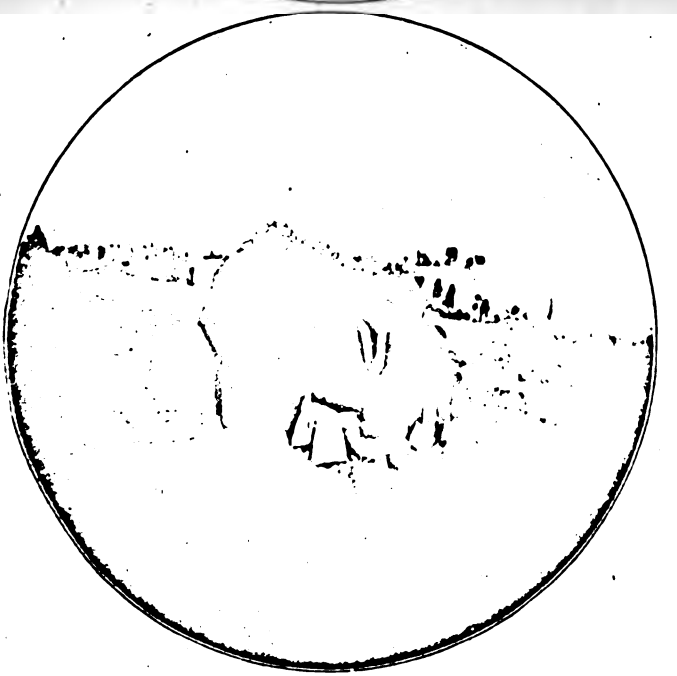
Photo by G. Wharton James.

Pl. CLXXXVII.

The performance of the vine dancer and the Snake priest (eighth day).

A





B

Pl. CLXXXVIII.

A. Humming with lateral motion by the Snake priests (eighth day)
B. Performance of the vine dancer (eighth day).

front of the booth, still shaking their rattles, holding them upward, and await the arrival of the Snakes. (See A, Pl. 182.) The latter now emerge from their kiva, proceed to the plaza, walk around four times in the same manner as did the Antelopes (see Pl. 183), and then draw up in line about six feet from the Antelopes, the two platoons facing each other. (See B, Pl. 182.) The Antelope chief then sprinkles a line of corn-meal about eighteen inches in front of the Snakes between the two platoons of men, and another line about eighteen inches in front of the Antelopes, and then steps back to his place at the extreme south end of the line of his men. The Antelope rattles are still in motion, the sound thus produced resembling very much the sound produced by the tails of rattlesnakes. Presently the Chief Antelope priest puts on the meal line in front of the Antelopes, the típoni, the sprinkler, the medicine bowl, and the other water vessels and sticks. (See Pl. 184.) While this is done, the Snakes lock their hands and in a slightly stooping position (see Pl. 185), hum a song, waving their hands in which they hold the whips sideways to the time of their singing. The Antelopes also wave their rattles from side to side. In a few minutes the Snakes assume an erect position and sing the same song, but much louder, accompanying the singing with vigorous stamping of the right foot, and shaking of the whips. (See Pl. 202.) The Antelopes also sing and rattle louder. These two kinds of performances alternate about eight times, the number of times having been found to vary in the different ceremonies. Hereupon all make a short pause and then begin to step forward and backward, the Antelopes stepping backward when the Snakes step forward and vice versa. As soon as this kind of backward and forward dancing begins the sprinkler steps forward (the man next to him taking the medicine bowl), and then moves slowly around four times in an elongated circuit between the two platoons, the sprinkler moving his arms to the time of the singing (see Pl. 186), the Snake priest follows him, holding his left hand on the sprinkler's left shoulder and stroking with his right hand, in which he holds his snake-whip, the back of the latter. After the fourth time, they stoop down before the booth, from which the sprinkler takes the bunch of vines which we saw during the day in the Snake kíva. This bunch of vines he takes between his teeth near the root end, and grasping it with his hands, he again steps forward, describing the same circuit as before, and being followed by the Snake priest in the same manner as before (see Pl. 187 and B, 188), waving the bunch to the time of the singing in the same manner as the snakes are held and moved at the public performance the next day. When the circuit has been described four times, the

sprinkler drops the vines on the ground, proceeds in the same manner for about half a minute, and then both resume their positions in the lines of their men. One of the Snake men picks up the bunch of vines in the manner in which at the Snake dance proper the snakes are picked up. Hereupon the Snake priests again make the circuit four times in the same manner as when they arrived, the Antelopes shaking their rattles while they do so, and then proceed to their kíva. As soon as they have disappeared, the Antelopes leave the plaza in the same manner as the Snakes; i.e., first going through the same performance.

In the Snake kíva all arrange themselves around the fireplace, north of which is lying the bunch of vines. All smoke, using every available pipe, and then each one utters a fervent prayer. The bunch, I am told, is then taken to the field by any one in the kíva.

After all had laid off their ceremonial costume, supper was partaken of in both kívas, after which, outside of the usual smoking, nothing of importance was observed on this day. The fast is broken in the Antelope kíva this evening, the men being allowed to eat anything at this evening's meal and also the next day.

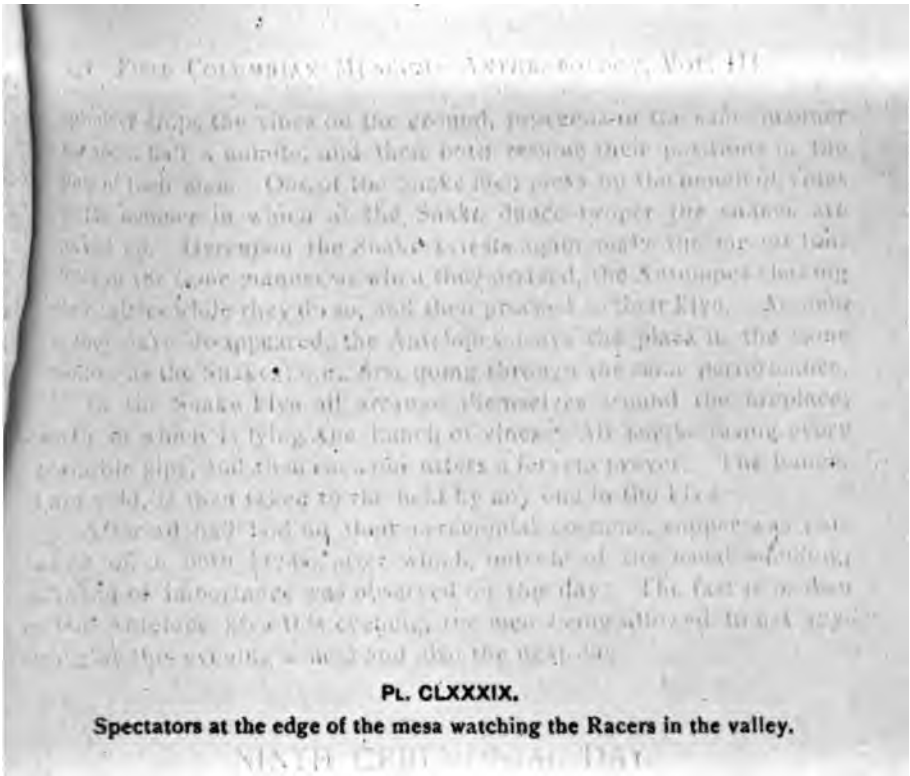
NINTH CEREMONIAL DAY.

(TÍKIVEE; DANCE.)

Practically the same performances are repeated in both kívas, beginning at the same early hour as on the previous day. Only the race of this morning is called the Snake race, while that of the previous morning was called the Antelope race. The race on this occasion starts at a place a short distance south-east from the one from which the Antelope race started. The same Snake man who got the water from the spring on the previous evening is supposed to take it out to the starting-place this morning. Again neither the Antelope nor the Snake men participate in the race from the starting-place, but join the racers along the route. Nor are they contestants for the prize. Báhos, nakwákwosis, and meal are again deposited at the different shrines along the route[1] and at the starting-place, and the lightning frames are shot and the bullroarers twirled at intervals along the route of the race. (See Pls. 189 and 190.)

In the Antelope kíva the members of both Fraternities who do not participate in one capacity or another in the race, have in the

[1] Prayer offerings are deposited at three different places along the route of the snake race, and also at the starting-place. Of the three places only one has a regular name, Kaŏtaktipu (Place-of-Burnt or Charred Corn), because, in a war, Návajos burned up a pile of husked corn at that place.

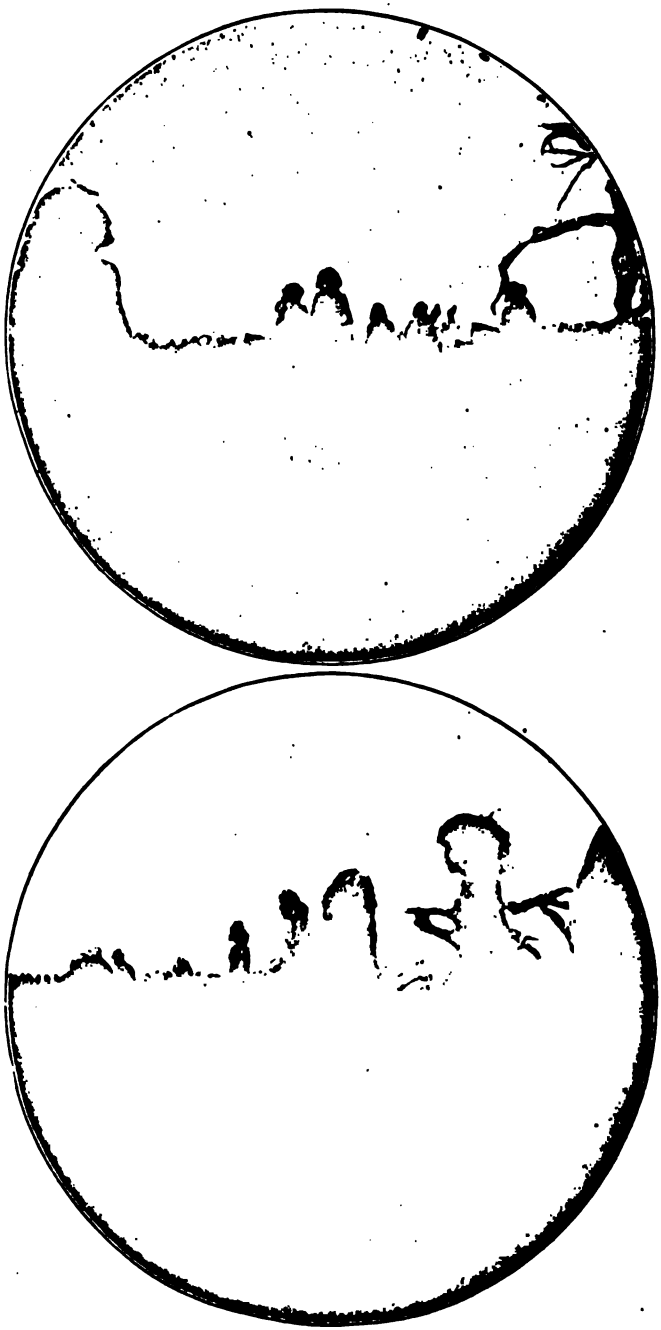


Pl. CLXXXIX.

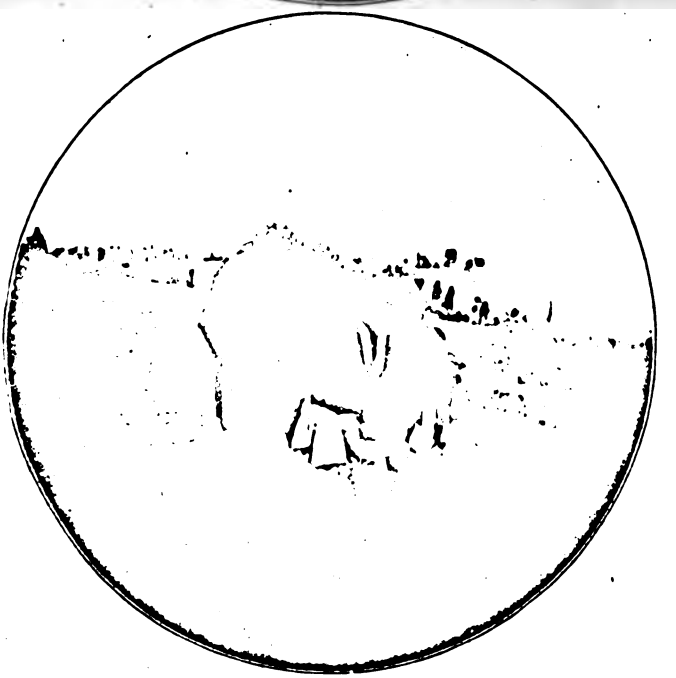
Spectators at the edge of the mesa watching the Racers in the valley.

PL. CXC.

Waiting for the Racers at the edge of the mesa (ninth day).



A



B

Pl. CXCI.

Snake priests arriving at the Snake kíva from the Antelope kiva.

mean while assembled for the last time.[1] The first smoke has been had, the crooks taken out, the snake and típoni handed to the Antelope youth, the pot with the contents to the Antelope maid and all await in silence the signal announcing the starting of the race. In 1896 I noticed that one of the men who came in from the race handed to the sprinkler a young green corn-ear and one a young corn-stalk, both of which he placed south of the sand mosaic. The Snake men appear in partial Snake costume and Snake decoration. (See Pl. 191.) The latter varies from the usual body decoration, in the fact that the face is painted deep black with a sprinkling of glittering specular iron over it, the body probably daubed a shade blacker than usual and the legs below the knee and arms below the elbow daubed pink entirely instead of a large spot on the outside of the leg. (Compare Pls. 202 and 206.) The costume worn by the warriors consists of the large tcû-nakwa, already described; the tcû-vitkuna (snake kilt)[2] with the symbol of a snake on it; the wokókwāva (big belt), consisting practically of a piece of buckskin cut into long fringes;[3] arm bands, made of green cedar bark or sometimes of green cedar wood; leg bands, made of deer leg skin with the hair on, worn below the knee; moccasins, with fringed ankle bands; a foxskin and several strands of beads. (See Pl. 176.) The race this morning starts at a place known as the "Snake-Race-Place," about half a mile south-west from the place where the Antelope race started the previous morning. The same offerings are made by the warriors as on that occasion, and the race—the sprinkling of meal as the racers reach the top of the mesa, the performances of the warriors around and in the kíva, the disposition of the race winner's prizes, the singing ceremony, etc.—is, as far as my observation goes, an exact repetition of the corresponding performances of the previous day. It was noticed in 1896 that the Snake novice left his corn-ear in the Antelope kíva with the newly brought in corn-stalk south of the altar.

In the Antelope kíva again no fasting is observed on this day. On one occasion I noticed that Síhongwa carried out a small amount of food in a bowl to a place near the Katcína shrine west of Oráibi.

But proceed we now to the Snake kíva and first record again the

[1] Much smoking is being done in the Snake kíva early in the morning. On one occasion noticed that the sputa from the smokers had actually run along the floor for about four feet. In the the snakes were also transferred from the jars to a large sack early in the morning. In this bag they were transferred to the booth in the afternoon.

[2] To the lower edge of these formerly fawn hoops were tied, of which, however, only a few left at present.

[3] To some of which—formerly to all, probably—small pieces of petrified wood about two and half inches long and a quarter to one-half inches thick are fastened as rattles.

events of the day as they transpired in that chamber up to the time of the mutual public performance in the afternoon.

The priests having arrived in their kíva after the singing ceremony in the Antelope kíva all, except the two warriors, divest themselves of their costumes and arrange themselves around the fireplace and engage in a solemn smoke, which is followed by a prayer from each one present.[1] While the prayers by the different participants have a good deal of similarity, they are not quite alike, and some are longer than others. The lightning frames and thunder boards are lying near the fireplace. After this ceremonial smoke another smoke follows, which seems to be of a less solemn nature, and during which some conversation is going on. This being concluded, the two warriors also lay off their paraphernalia. At about this time Macángöntiwa's sister, who is an old woman and is also called Tcû Mana (Snake maid), brings several pots to the kíva, which she places on the outside at the south side of the hatchway. These she fills with water (see Pl. 192), in which she is assisted by several women.

The Snakes partake of no food or water on this day until the evening meal is served, after the public performance.

Early in the afternoon the Chief Snake priest makes two nakwákwosis, staining their strings red, as usual, and sends one of the men, belonging to the Badger clan,[2] after the herbs for the emetic. I had great difficulty to ascertain the nature of these herbs, but from information obtained from and substantiated by various members of the Snake Fraternity, and having seen the herbs in the pots while boiling, having furthermore picked up small remnants of them from the floor where they had been lying prior to being put into the pots, and also having obtained a bunch of the boiled herbs after it had been thrown away and also the fresh plants, I have from all this long been convinced that the two principal herbs are masí (gray) láchi (not to be confounded with the common or sakwá [green] láchi) and piwánnga (weasel medicine)—linum rigidum, Purch. The first grows abundantly around Oráibi, the other not, especially in dry years, although I have seen it several times. Whether hohóyaonga, the charm medicine, used throughout the ceremony and frequently mentioned in this paper, forms an ingredient of the emetic I have been unable to settle definitely.[3] From the information obtained from different sources, I

[1] In 1896 two small boys did not utter a prayer.

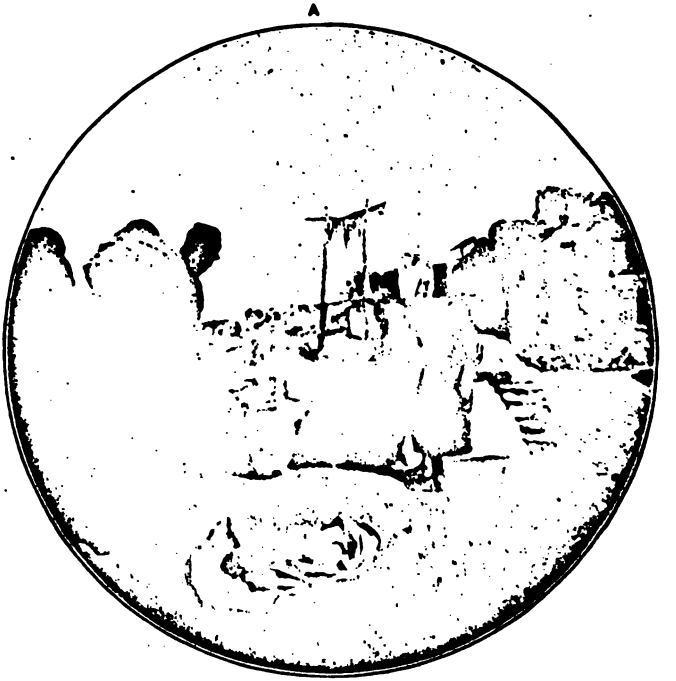
[2] A man of that clan is chosen, it is said, first, because the badger owns the herbs, is very fond of all kinds of roots, was once a doctor, and is now prayed to by the sick, his fat and pudenda being used as medicine—the latter, which is said to be "very hard," is used by impotent men—and secondly, because the badger "always scratches out roots."

[3] Some say it is used, some claim it is not.

Pl. CXCII.

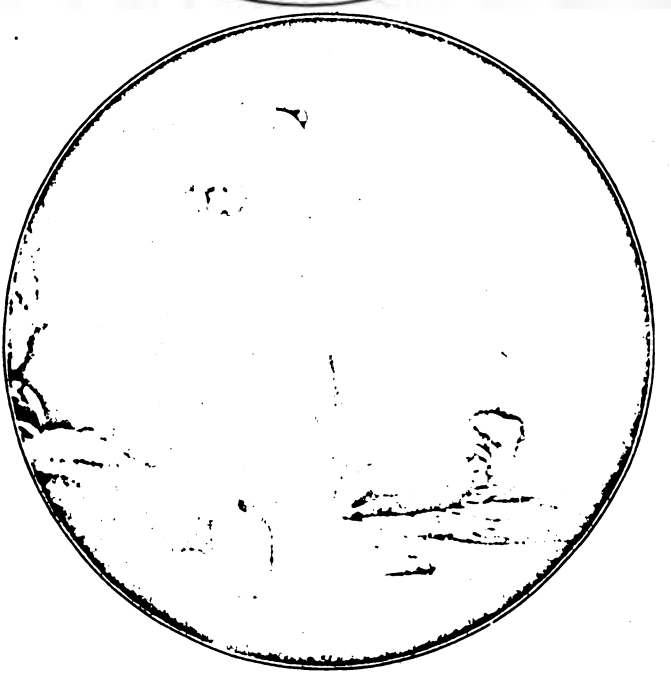
A. Women filling jars with water at the Snake kiva.
B. The Snake kiva.

A



B

A



PL. CXCIII. SCENES IN THE SNAKE KÍVA.

A. Repairing parts of the Snake costume.
B. Resting.

Pl. CXCIV.

Snake priests washing their heads.

into dreamland. Almost constantly one or more are
Towards noon all go out one after the other, pour some of
from the pots south of the kiva into bowls, go about a hund
south of the kiva down the hill, and there wash their h
Pl. 194), after having converted the water into foaming s
mashed yucca roots. The kiva is swept, the refuse being ca
At about half-past eleven o'clock the chief priest sprinkles
sand on the space between the fireplace and the east banquet
ing a space of about five feet square. The banquette is also
in the same way to the length of about five feet. Over the
sprinkles some meal. Some bring in two broken jars, I th
under a rock a few hundred yards southwest of the village.
stand that these shards are remnants of pots and jugs in whi
have been kept on former occasions. In one of the shard
yucca roots are prepared, into the other one clear water i
whereupon both are placed on the floor south-west of the
The water is taken from the pots outside. These prepara
made for one of the most weird and unique rites throughout
mony, *the washing, or baptizing, of the snakes.*

Precisely at noon the chief priest sends one of his men to
that all in the village must retire into their houses, as the w
the snakes is about to begin. I am told formerly this injun
very promptly and scrupulously heeded, but of late this see
less so. The men in the kiva are very solemn. When all

bowl containing the suds. He dips it into the bowl, and holding it in one hand, draws it through the other and then hands it to his companion, who repeats the operation with the reptile in the other bowl, and then places it on the sand field; another snake follows, and then another, etc. The men have in the mean while lit pipes and are solemnly smoking, handing the pipes from one to the other, exchanging terms of relationship. The snakes, of course, try to escape, but are herded, and sometimes pushed back with the whips. The smoke, drawn from the pipes, is constantly blown towards the snakes. But in spite of all these measures the snakes make desperate efforts to escape, not only the racers that glide and shoot swiftly up and down, but also the bull and rattle snakes. They crawl over and between the nude legs of the men, up their arms, etc., so that it often becomes necessary to take them with the hand and lay them back. As the number of reptiles increase it becomes more difficult to control them and keep them on the small place assigned to them, and for a time the men are kept very busy. The snakes, finding all their efforts to escape frustrated, finally huddle together in the two corners. It is simply appalling with what apparent unconcern those men handle the reptiles. My notes of 1896, referring especially to the case of old Nuvákwahu, who was nearly blind, say:

His eyesight is so poor that he could hardly see the pipes when they were handed to him, and the men had to touch his hands with the pipe before he would recognize its presence. I noticed several times a number of snakes, and among them several rattlers, in front of the old man, trying to get by him. He undoubtedly could see their outlines on the sand, and several times I noticed that his neighbors would draw his attention to them. Now and then he would slowly but unhesitatingly stretch forth his hand, feeling, as it were, his way among the snakes, before he could get a hold of them. Several times I saw two or three rattlesnakes raise their heads and draw them back, apparently in a threatening manner, when they saw the hand approach them, so that I expected nothing but that they would strike at any moment; and I must confess that the question so often asked, "What antidote do the Indians use against snake bite?" seemed very insignificant and of much less importance to me just then than the question, "How is it possible that one of these snakes, that is taken hold of again and again, and with such recklessness, does not strike, and that, when from forty to fifty reptiles are confined on such a small space?" In several instances I saw the snakes coiled at least partly and raise their heads and draw them back, apparently ready to strike.

The theory sometimes advanced, that the snakes are benumbed or

drugged is entirely unfounded. Not only does the alertness with which the snakes move about speak against this theory and snakes just captured are handled just as unconcernedly as those which have been secured before, but the superstition of the Indians would forbid them to subject the snakes to any such treatment as drugging them, extracting their fangs, etc. But how, then, can the mystery, for such it must appear to the superficial observer, be explained? While I do not pretend to be able to fully explain the matter, I offer the following suggestions: (1) The repeated handling of the snakes undoubtedly makes them more or less gentle. There is no question but what the priests are more afraid of the snakes when they first capture them than later. One of them, in explaining to me the details of the snake hunt, emphasized the fact that they at once commence to "tame" them by careful handling and by slowly stroking them, and when I asked him why so very seldom one was bitten by any snake, he said he could only explain it by the careful handling of the snakes. He said they never hurt the snakes and hence the latter became used to them and were not afraid of them. He compared the case with that of a wild pony, which, when first caught, would "kick, bite, and jump," but when repeatedly and carefully handled would become gentle; (2) The snakes, being often touched by the points of the snake whips, become used to seeing objects over themselves and to being touched by them, and hence do not find it so strange when a hand reaches towards or touches them. It must be added, however, that if this point explains anything, it does so to a limited extent only, as snakes are brought in even up to the last days, which from the very nature of the case have been handled but very little; (3) The principal explanation, therefore, does not, I believe, lie in the *frequency* of the handling, but rather in the *manner* in which it is done. I have again and again seen the snakes picked up in the kívas and on the plazas, put into and taken out of the jars, jugs, and bags, not only in Oráibi, but in all the other villages by the old experienced priests as well as by the novices, but only very seldom have I seen one reach after or grasp a reptile with a quick jerking, hesitating movement of the hand, and even on those few occasions the snakes were generally trying to get away, at least they were not in a proper position to strike when taken. Under ordinary circumstances the movement of the hand, in trying to take a snake is slow, gentle, but sure and unhesitating. I saw old, half-blind Nuvakwahû reach towards several snakes, that with heads raised and drawn back, were watching the approaching hand, and that probably would have struck, since they were at least partly coiled, had they noticed the least twitching or jerking motion of the hand; (4) Never, at any

time, have I seen even the most experienced member of the Fraternity try to take a snake when the reptile was entirely coiled up. They seem to be convinced, and in fact have told me, that a rattlesnake does not strike unless entirely coiled up or at least nearly so. If a snake does coil up it is invariably first induced to uncoil by waving the snake whip over it.

But return we now to the bathing of the snakes. One has followed the other until all have gone through the two baths and been placed on the sand field. When the snakes see that they cannot escape they finally pile up in the corner on the floor and on the banquette (see Pl. 195), enjoying the sunshine that falls on those places through the hatchway just at that time. Occasionally one tries to escape, especially the racers, but usually one or two boys, who are left in charge, can manage them. When the washing is completed, the three men who handled the snakes carefully wash their hands and then the chief priest and one or two others usually utter a brief prayer, whereupon all seat themselves around the fireplace and smoke, exchanging terms of relationship. The snakes are left in charge of one or two of the small boys. In 1896 little Hóveima, who was then a lad of about ten years, herded or watched them alone (see A, Pl. 195), though they kept him very busy when the other men had withdrawn.

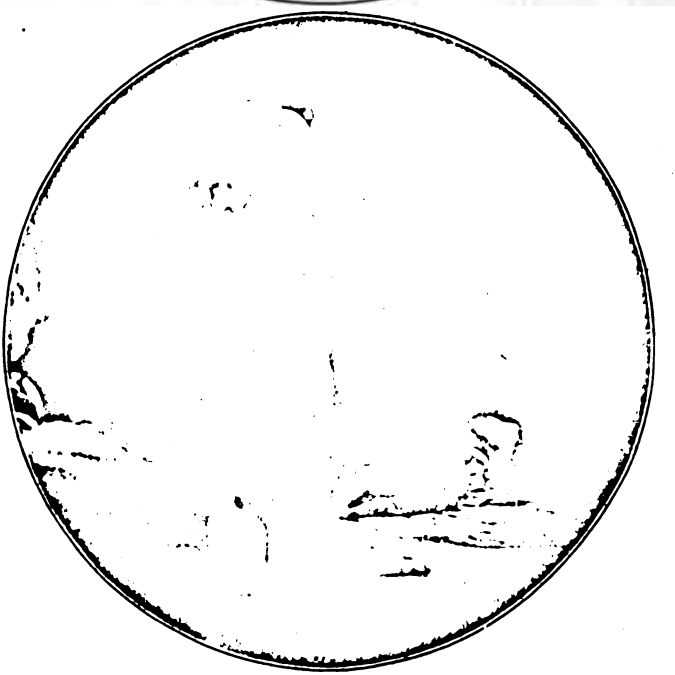
At about two o'clock the snakes are replaced in the large bag, usually by the men who bathed them and the boys who watched them afterwards. Often the largest ones are picked out and put into the small snake bags by the men. I have seen them pick out several of the larger ones and measure them, selecting the largest they could find. Little Hóveima had on one occasion selected a large bull snake, which he was trying to get into his little snake bag. Before he could close the bag, the snake would shoot out past his face, which elicited from him several times a half-despairing, "Icaná!" (Oh my!) Finally, however, he succeeded in subduing and confining the protesting reptile. After all the snakes have been put away, all wash their hands and the chief priest sweeps up and carries out the sand.

The washing of the snakes is considered by the snake priests to be one of the most sacred and solemn rites of the whole ceremony, and has been witnessed, as far as I know, by only two white persons besides myself, Professor Ehrenreich from Berlin, Germany, and a government employee who had been with the Hopi for a number of years. In both cases, however, the priests acquiesced in the presence of the men only after arguing the case a long time, in which they were so serious, that in the case of the last named gentleman, the washing took place over an hour after the appointed time, and even then they

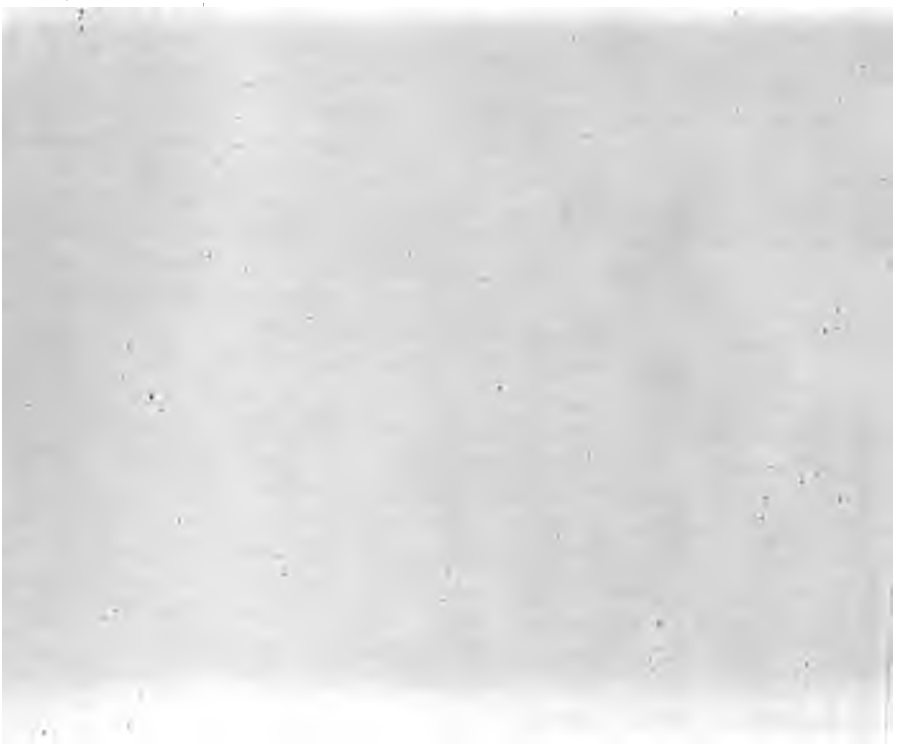
A

B

A



A



did not give their consent, but simply dropped the matter an man remain, though under protest.[1] At no time have the Orái priests compromised themselves by accepting any of the ma made to them (either directly, or through the author) of mone calico, etc., for the privilege of witnessing the performanc kiva. All such overtures have consistently met with positive by the Snakes.[2] The Antelopes are somewhat less conserva have on several occasions permitted parties to come in, ev some photographing. In the other villages, especially thos Second Mesa, it is less difficult to get into the kívas while ce are going on, although it is by no means an easy matter, a had for the mere asking. Everywhere, however, it has be that the Snake priests especially objected when the questio mitting a woman to witness their kíva rites was raised.[3] women are especially obnoxious to the snakes.

The snake washing in the Oráibi ceremony varies from tl other villages in several respects. In the latter, the washing done, so far as I have observed, by older members of the Fi in Oráibi by the younger men, one of them in one case being There the men, especially the one who washes the snakes parts of their costume that are typically war paraphernalia- the bandoleer, hurúnkwa (a peculiar head-dress, consisting of of feathers of different birds tied to two hollow sticks), et is not the case in Oráibi, where, in fact, these two objects are in the Snake costume, although the members of the Snake F are all called kaléhtakas (warriors). Furthermore, in Or utmost silence and solemnity prevails during the washing of th while in all the other villages loud singing and rattling acc the act. These facts, in connection with others, for instance older Snake costumes are said to be made of material taken f enemies, especially the buckskin wokókwāwa (big belt), that on the bodies, as has already been explained, are the same

[1] In the case of Professor Ehrenreich I obtained the permission of the priests, after considerable arguing, and after throwing into the balance a message from the I to the Chief Snake priest, that he would consider it a personal favor if they would per Ehrenreich to enter the kíva, as he had come from such a long distance.

[2] On a few occasions I have succeeded in taking parties into the kíva when nothin taking place, and only one man was present, whose permission I obtained. But allowed them to stay in the kíva only a few minutes. On a few occasions single pers gone into the kíva themselves when the men were away, about which the priests compl when they found it out later.

[3] As far as known no white woman has ever been permitted to witness any rites kíva with one exception: In 1901 the Snake chief of Mishóngnovi permitted the author girl of sixteen years of age, to witness the snake washing. He excused the exception o that she had been with the Hopi a long time, had seen many of their secret ceremoni talk their language.

formerly made on the warrior's body before he went into battle, etc., seem to leave no doubt that a certain relation exists between the Snake ceremony and perhaps certain war ceremonies that may formerly have been in vogue, but just what the nature of this relation is, I am unable to say. I am told that in the old time, if a Hopi was slain it was the duty of the Snake, Coyote, and Burrowing Owl clans to hunt up the murderers and avenge the death of their tribesman; it was also in a general way, their duty to serve as a kind of police force in the village, watching over the safety of the village chief and of the village. And in battles, these three clans are said to have been in front, engaging the enemy with war clubs, the others following with bows and arrows.

The rest of the afternoon, to the time of the public performance, is spent in putting the snake costumes in order, decorating the bodies and dressing up for the public performance. The body decoration as well as the costume has already been described in connection with the ceremony in the Antelope kíva, in the morning of this day. Both are the same in the afternoon. It may be mentioned that occasionally the costume is not complete, the party not having any beads or a fox-skin. Sometimes they go and borrow those objects, but sometimes they do without them.

About half an hour before the public performance begins, the chief priest takes the bag with the snakes out to the booth, placing it on the ground in the center of the booth.[1]

We now again leave the Snake priests standing in line at the west side of the ladder, whips and snake bags in hand, waiting for the announcement from the Antelope kíva that the time has come for them to go to the plaza and repair to the Antelope kíva, to record briefly the events of the day in this chamber from the time of the morning meal, when we left that kíva, up to the time of the mutual performance, the so-called Snake dance on the plaza.

One of the first acts that takes place in the Antelope kíva after breakfast is the partial dismantling of the altar. The eagle feathers are taken out of the sand ridge, the crooks and sticks from their small pedestals, the contents of the bátñi are thrown on the sand mosaic, in short, everything is taken up except the following objects, which are removed later in the day: one típoni, one báho, the medicine bowl, a tray with sacred meal, one netted gourd vessel, one corn ear, and the

[1] In 1896 he had forgotten to do this, which I noticed. I waited until they were standing in file ready to go out, and then told him. The fact caused considerable excitement and consternation, and the old chief said, "Ishohí, nu put ka hin úuna!" (Oh, my, I did not at all think about it!), dropped his whip, etc., grabbed the sack with the snakes and rushed with it to the plaza, where he deposited it in the booth.

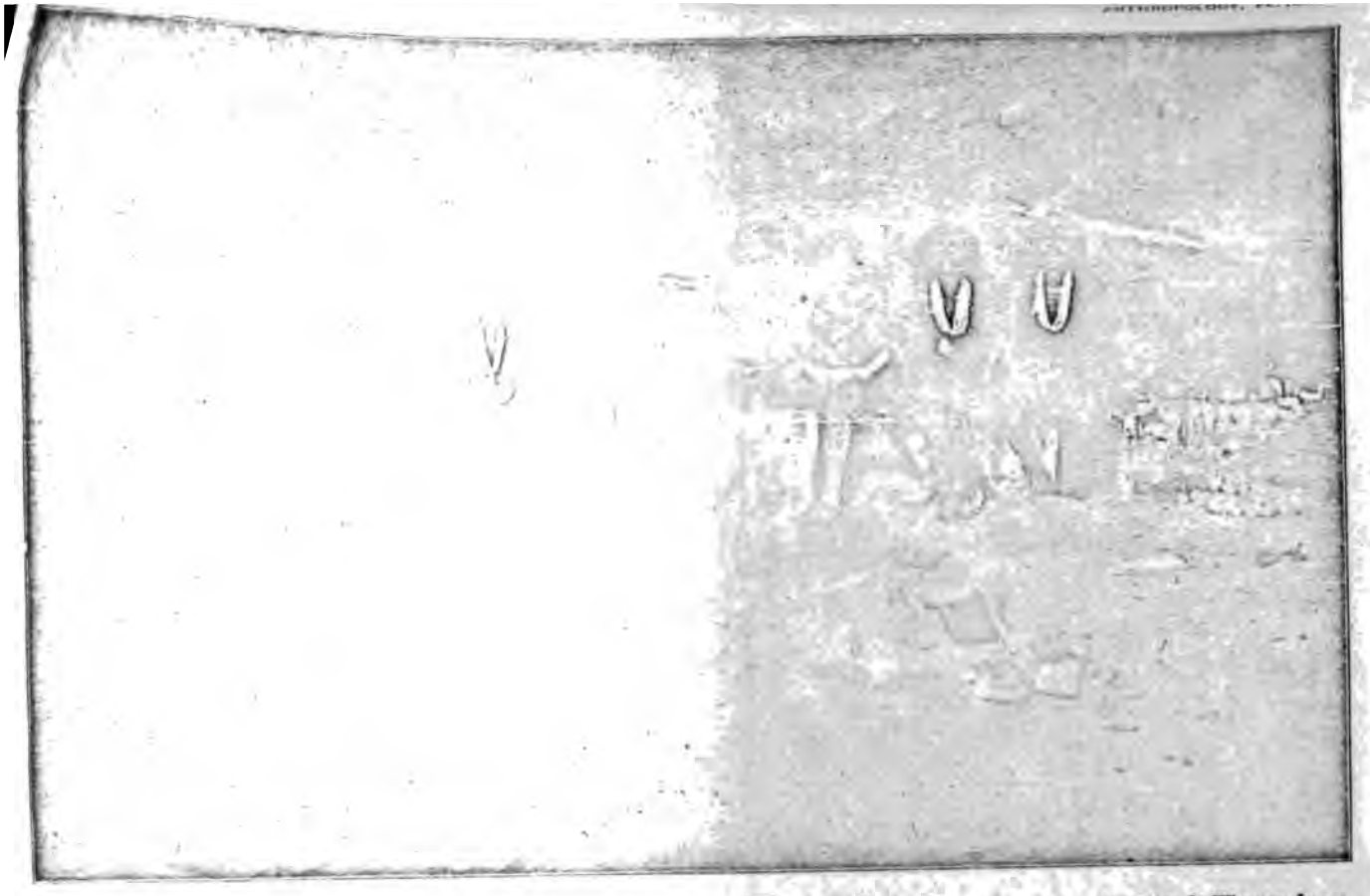


Photo by G. Wharton James

PL. CXCVI.

This Plate shows the Antelope priests partly dressed up prior to the p performance on the eighth day. On the floor may be seen the altar, partl; mantled, as it appears in that day.

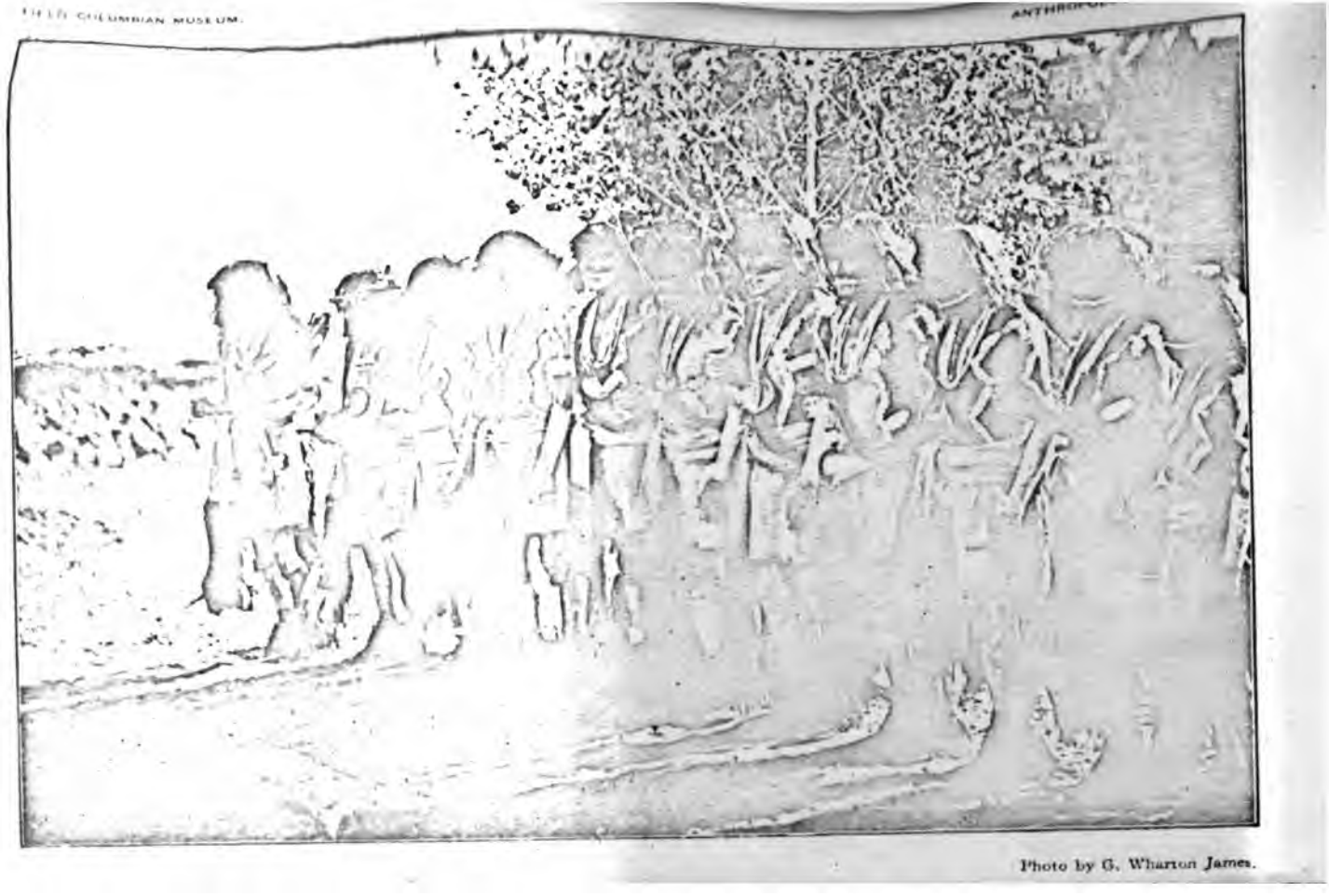


Photo by G. Wharton James.

PL. CXCVII.

The Antelope dancers in line on the plaza (ninth day).

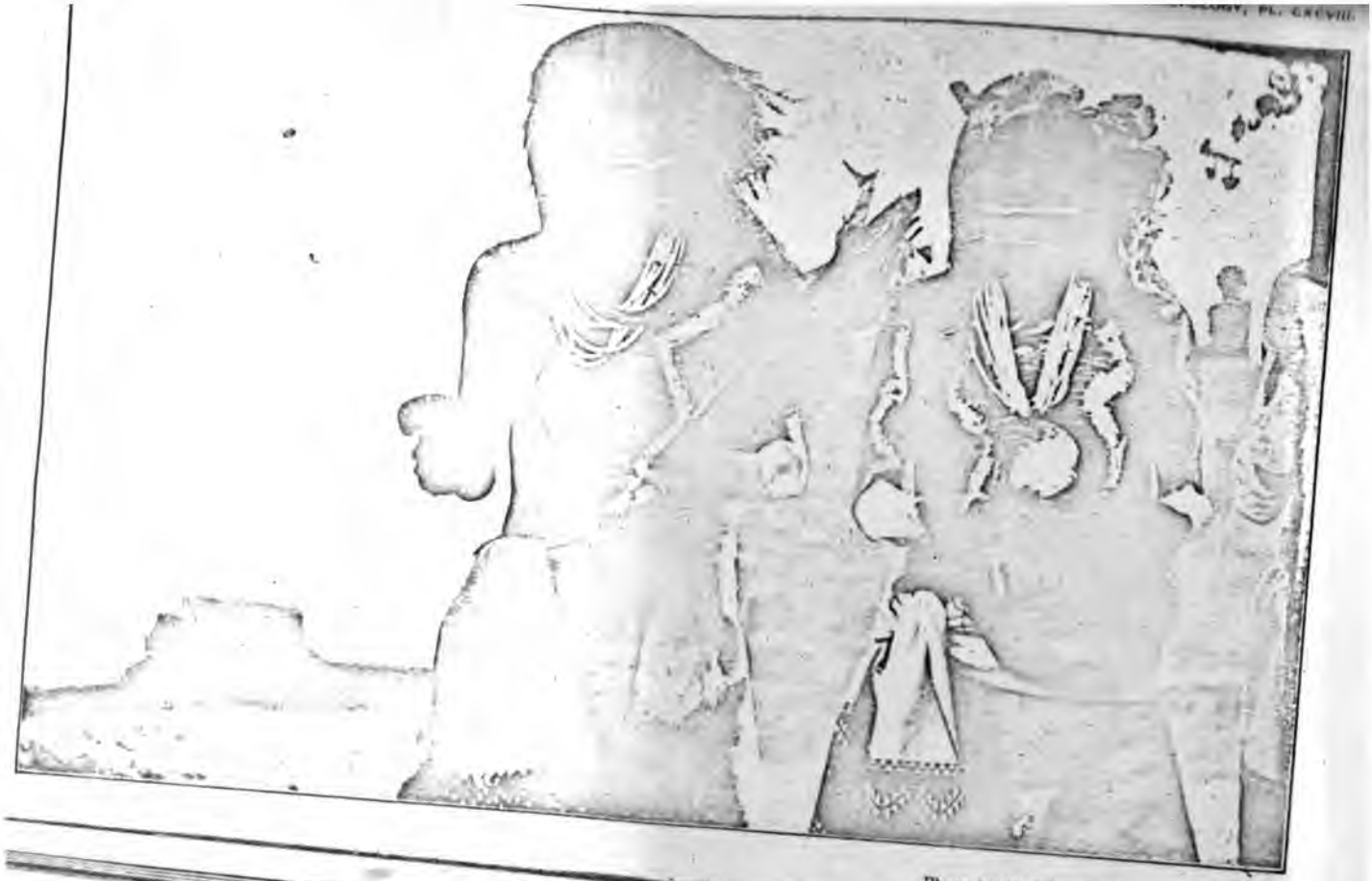


Photo by G. Wharton James, Copyrighted

Pl. CXCVIII.

Chief Antelope priest with típoni, meal bag, and rattle and asperger with medicine bowl and aspergill (ninth day).

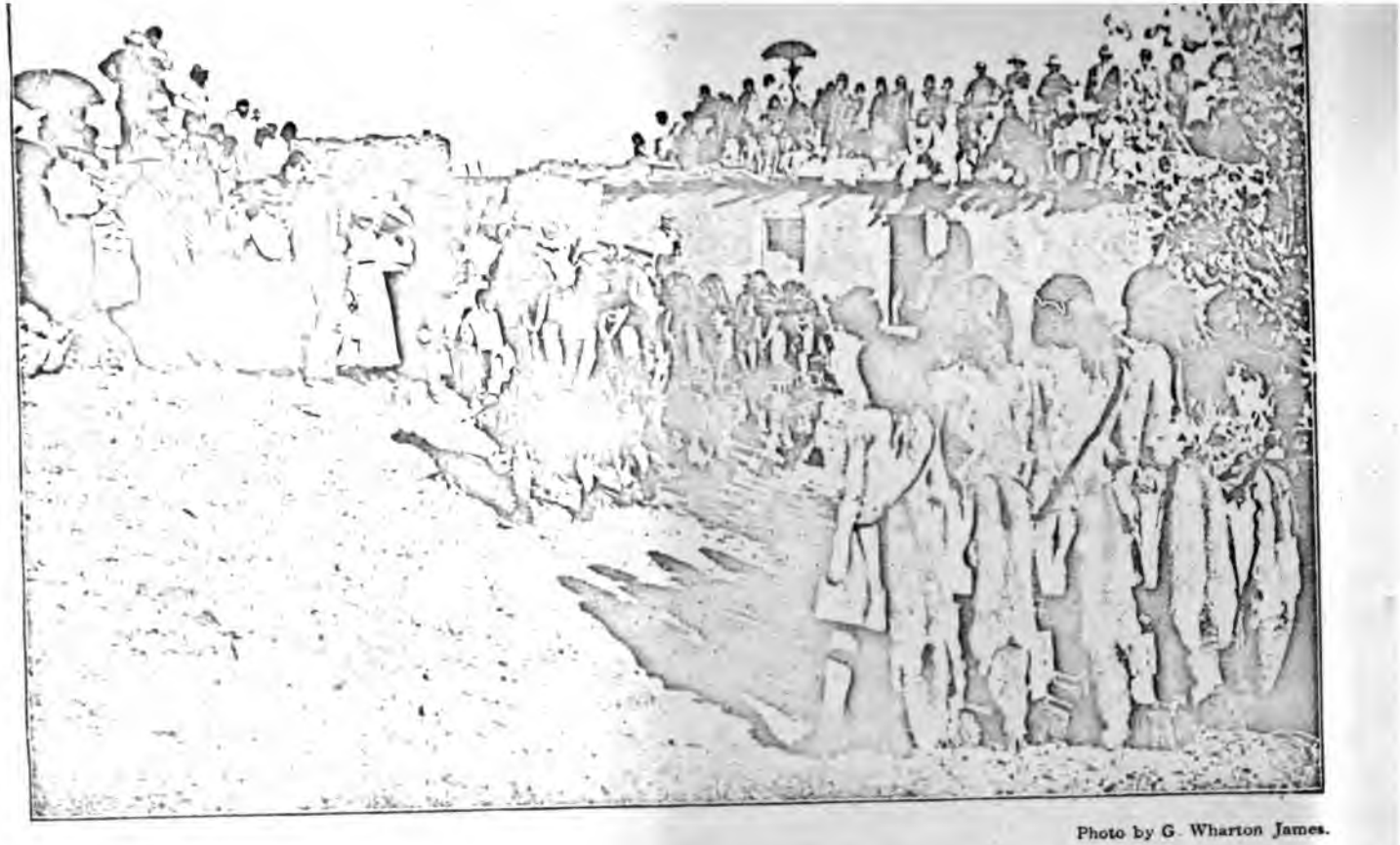


Photo by G. Wharton James.

Pl. CXCIX.

The Snake dancers arriving on the plaza (ninth day).

Photo by G Wharton James

Pl. CC.

The Snake dancers describing the circles in front of the booth (ninth day).

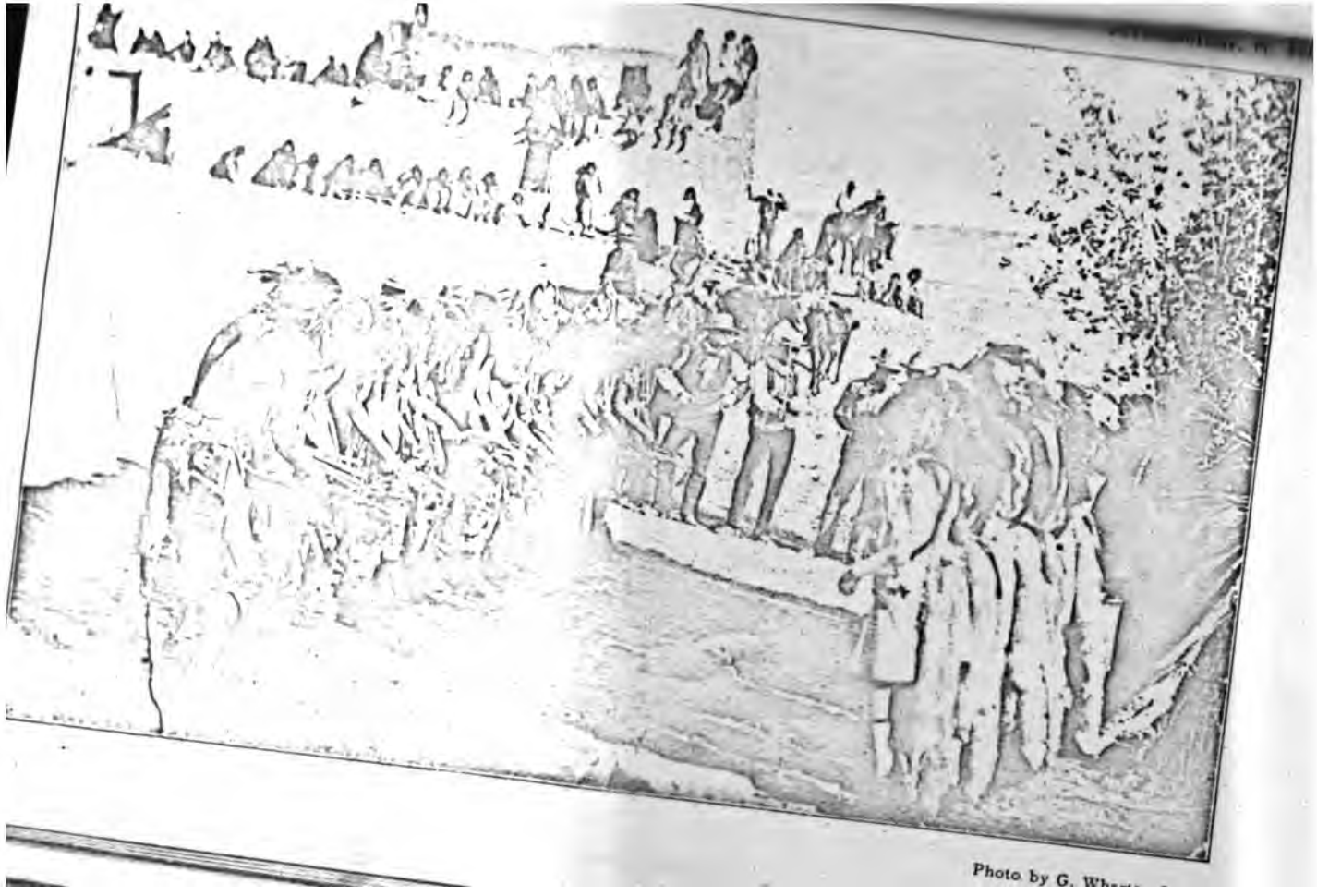
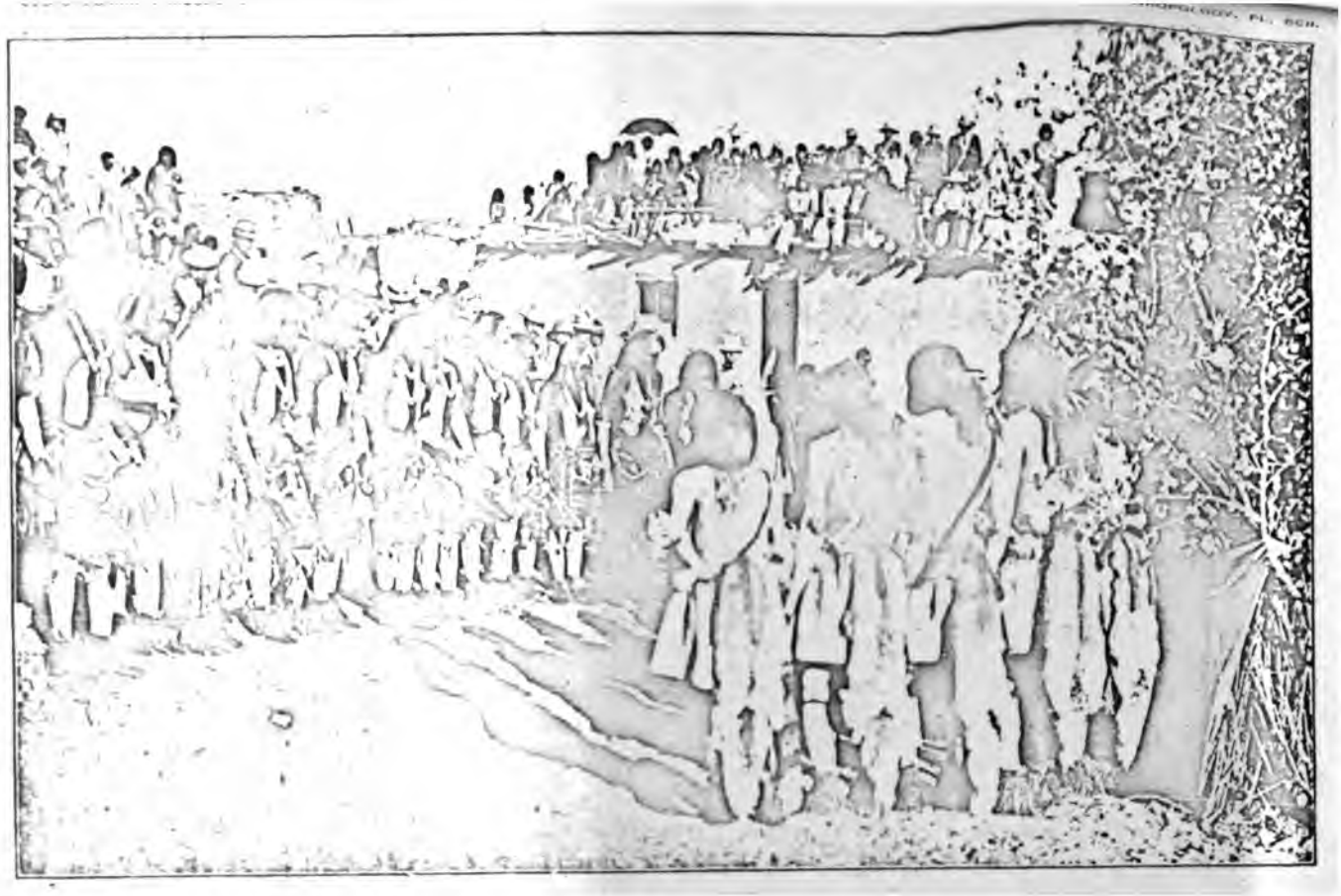


Photo by G. Wh

Pl. CCI.

Both platoons performing. The Snake dancers making the lateral mo
to the time of the humming of a song.



Pl. CCII.

Both platoons performing; the Snakes dancing, which they alternate with the humming.

pr. CCII.

Duck pheasant partridge; the Snake's dressing, which they abstain with
the hurtful.

long, black eagle feather, used for the so-called "náwuhch (absolving or discharming rite), at the conclusion of the ce (See Pl. 196.)

In the forenoon the báhos and nakwákwosis that were r the participants on the previous day and also the water in the r kurus, were taken by them to their field, peach orchards, anc melon patches, where they disposed of the prayer offerings and out the water, bringing the vessels back to the kíva. The bá the long "road," I understand, is deposited by the chief pries east side of the mesa, the four chochókpis from behind the lon cine bowl in the sand ridge by Síhongwa in his fields. The the time is devoted to repairing or making new paraphernalia dance costumes. To this is added in the afternoon the work rating the bodies. These decorations are as follows: The bo daubed black, but only a very thin coat being applied. Tl hands, and feet are also daubed black, the chin being covere heavily than the other parts of the body. A white line is dra ear to ear over the upper lip. The legs below the knee and t below the elbow are also painted white. From the shoulder waist, in front as well as behind, and also on the upper ar thighs, are drawn white zigzag lines, which are called lightning because they represent lightning. (See Pl. 197.)

The costume of the Antelopes consists of the usual danc and sash, from the latter of which a foxskin is suspended furthermore a dark blue yarn bandoleer, moccasins, beads, feather head-dress (tcób-nakwa). (See Pl. 199.)

When the time for the ceremony has arrived, the chief prie in his left hand the típoni and meal bag, in his right hand th lope rattle, the sprinkler, the medicine bowl, and aspergill (see and all the others take their rattle only, whereupon they pr the plaza and go through the same performance in front of th as on the previous day. When they have made their four circ lined up in front of the kísi, the Snakes arrive, the chief pries ing the bow nátsi. (See Pl. 199.) They also go through t performance as on the previous day (see Pl. 200) and then The Antelope priest again sprinkles two meal lines between platoons, as on the previous day, whereupon the Snakes step line and pause a few minutes. Then follows the humming, w wise waiving of the snake whips (see Pl. 201), followed by the singing, accompanied by vigorous dancing, etc., in the same as described in connection with the public performance of the afternoon. (See Pl. 202.)

When the singing ceases, the Snakes arrange themselves in pairs. One thrusts his snake whip behind his sash in front, the other lays his left hand on the left shoulder of the former and begins to stroke his back with the snake whip. (See Pl. 203.) Both then move with a slow, dancing step towards the booth, where the first man kneels down and is given a snake by a man inside the booth, who may be any one of the participants.[1] This snake he places between his teeth, grasping its body with both hands; both move slowly around in a sinistral circuit, the holder of the snake moving it and also stepping to the time of the singing. (See Pls. 204, 205, 206, and 207.) In Oráibi the men usually take a hold of the snake close to its head, while in other villages this is not the case. In fact, the handling of the snakes in the public performance is much more reckless in the other villages[2] than in Oraibi, and I have heard men from other villages remark on and laugh at the careful handling of the snakes by the Oráibi Snake priest, saying that they do not consider it difficult to perform the Snake dance in such a manner. The Oráibis, however, place to their crédit the fact that they have no one watching the head of the snake as is the case in the other villages.

Every dancer drops (see Pl. 208) his snake after a few minutes and gets another one, the snakes thus dropped being picked up by another set of men, the snake gatherers, who throw a pinch of meal towards the snake that they wish to pick up, just as the dancers do. (See Pl. 209.) Some of the snakes are dropped towards the north, others towards the west, others towards the south and east of the dancing circle.

I have been told by a Snake priest that they are not allowed to expectorate during the whole performance outside of the kíva, but have to swallow any sputa that may collect in their mouths, even while holding the snakes. They say if any one should step on their sputa or in any way whatever come in contact with it, he would be affected by the peculiar snake charm; i.e., some part of his body would swell up and if not discharmed, burst.

While the Snake dance is in progress, the sprinkler asperges the dancers from the medicine bowl at short intervals. The other Ante-

[1] I was told by one of the Snake men that formerly the snakes were kept in a large pot instead of a sack, and that no one handed the snakes out. He stated that when they then lifted the lid to get a snake they would sometimes have great difficulty in keeping other snakes from getting out of the vessel. On one occasion he had to call for assistance, as he could not control the snakes and get the lid on.

[2] I have there seen dancers hold two, three, and on one occasion even four, snakes at one time between the teeth, the reptiles intertwining into a ball as it were in front of the dancer's mouth. On one occasion I saw a snake that was held about midway of its length trying to get into the ears and nose of the dancer; several times I noticed a man having stuffed a small snake into his mouth entirely, the head of the reptile only protruding from between his lips

PAGE
THE SNAKE DANCE.

Pl. CC.

The Snake dancers describing the circles in front of the booth (ninth day).

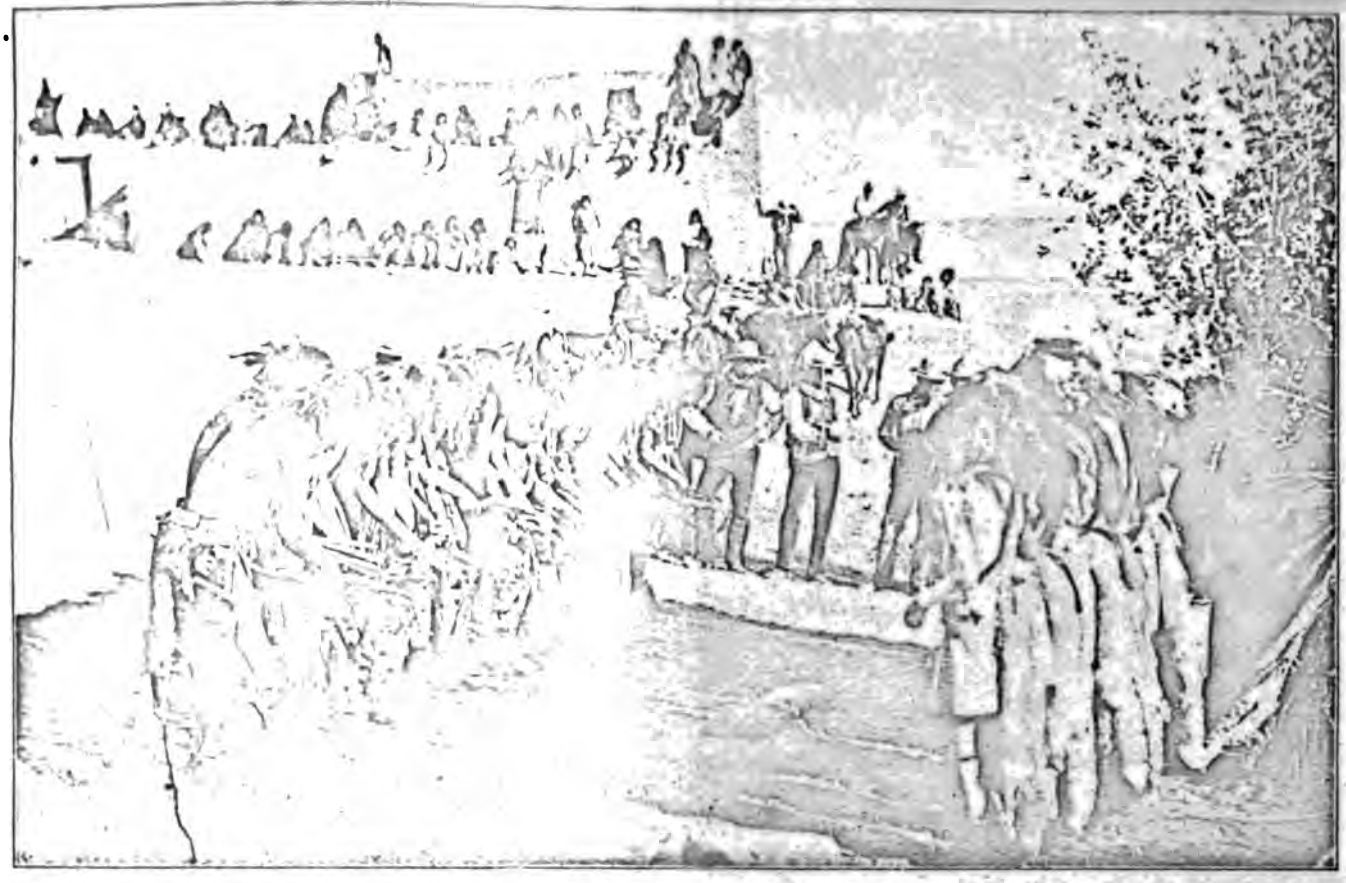
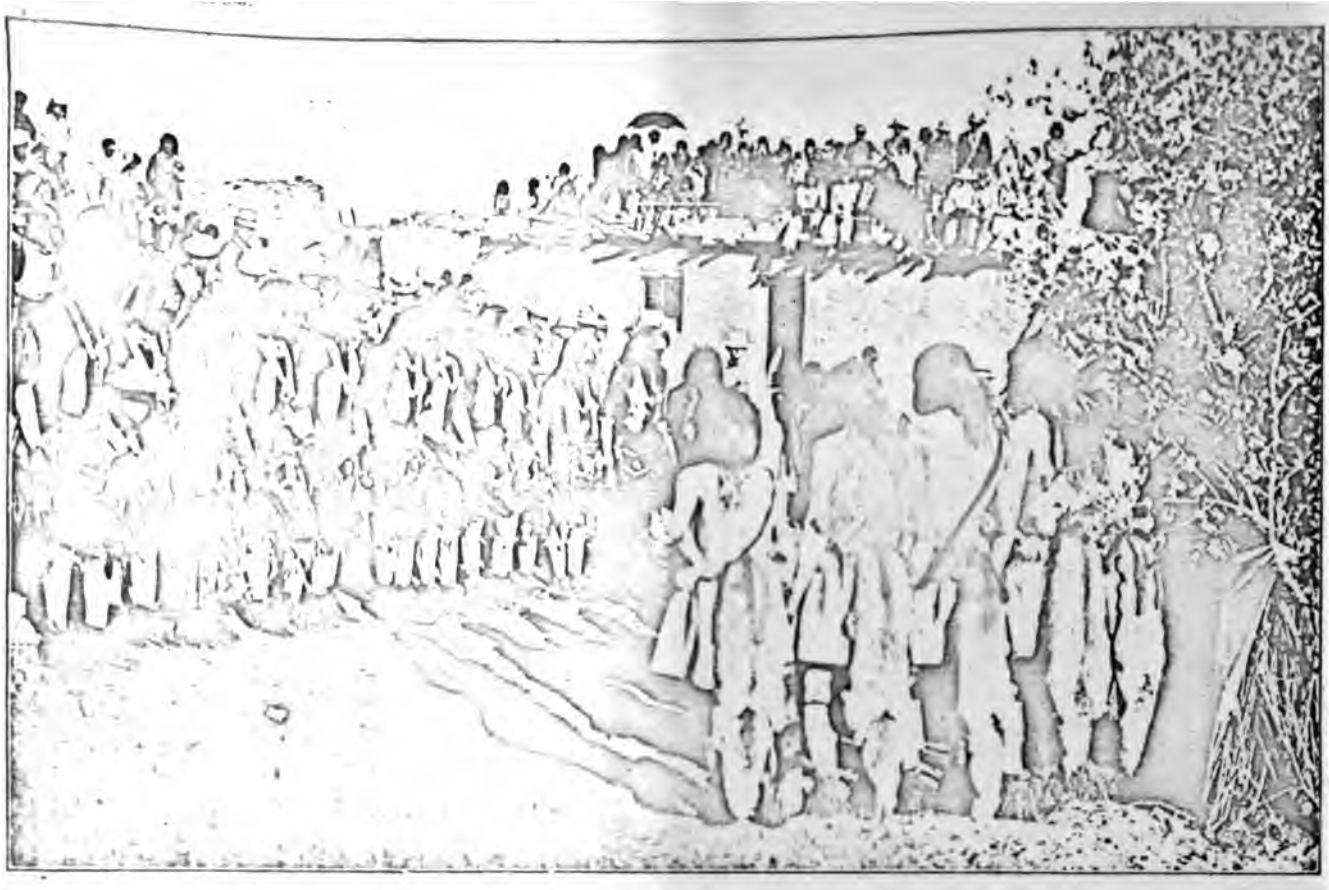


Photo by G. Wharton James.

Pl. CCI.

Both platoons performing. The Snake dancers making the lateral motions to the time of the humming of a song.



PL. CCII.

Both platoons performing; the Snakes dancing, which they alternate with the humming.

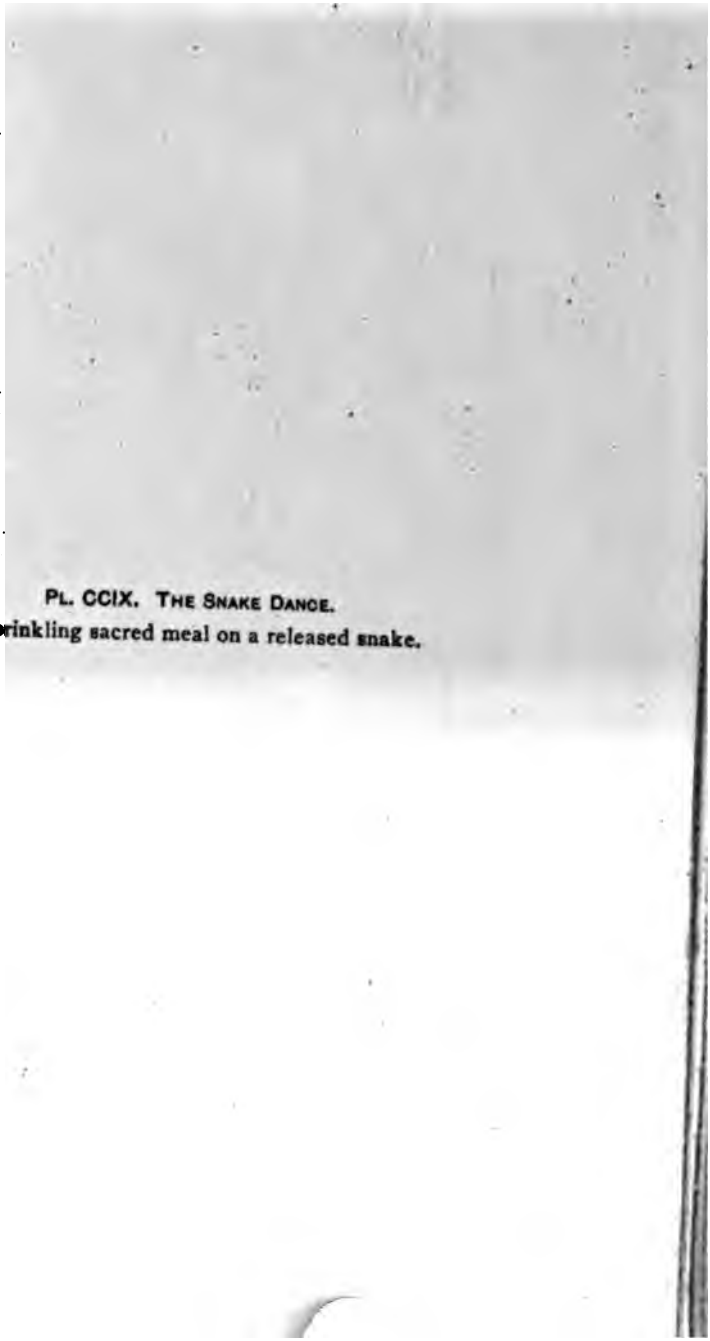
PL. CCVII. THE SNAKE DANCE.

Three "pairs" of dancers in a line, little Hóveima, the youngest, heading the line. All aim to touch the plank with the right foot.

PL. CCVIII. THE SNAKE DANCE.

One of the dancers has taken the snake from his mouth, and is ready to release the same.

by G. Wharton Jam



PL. CCIX. THE SNAKE DANCE.
Sprinkling sacred meal on a released snake.

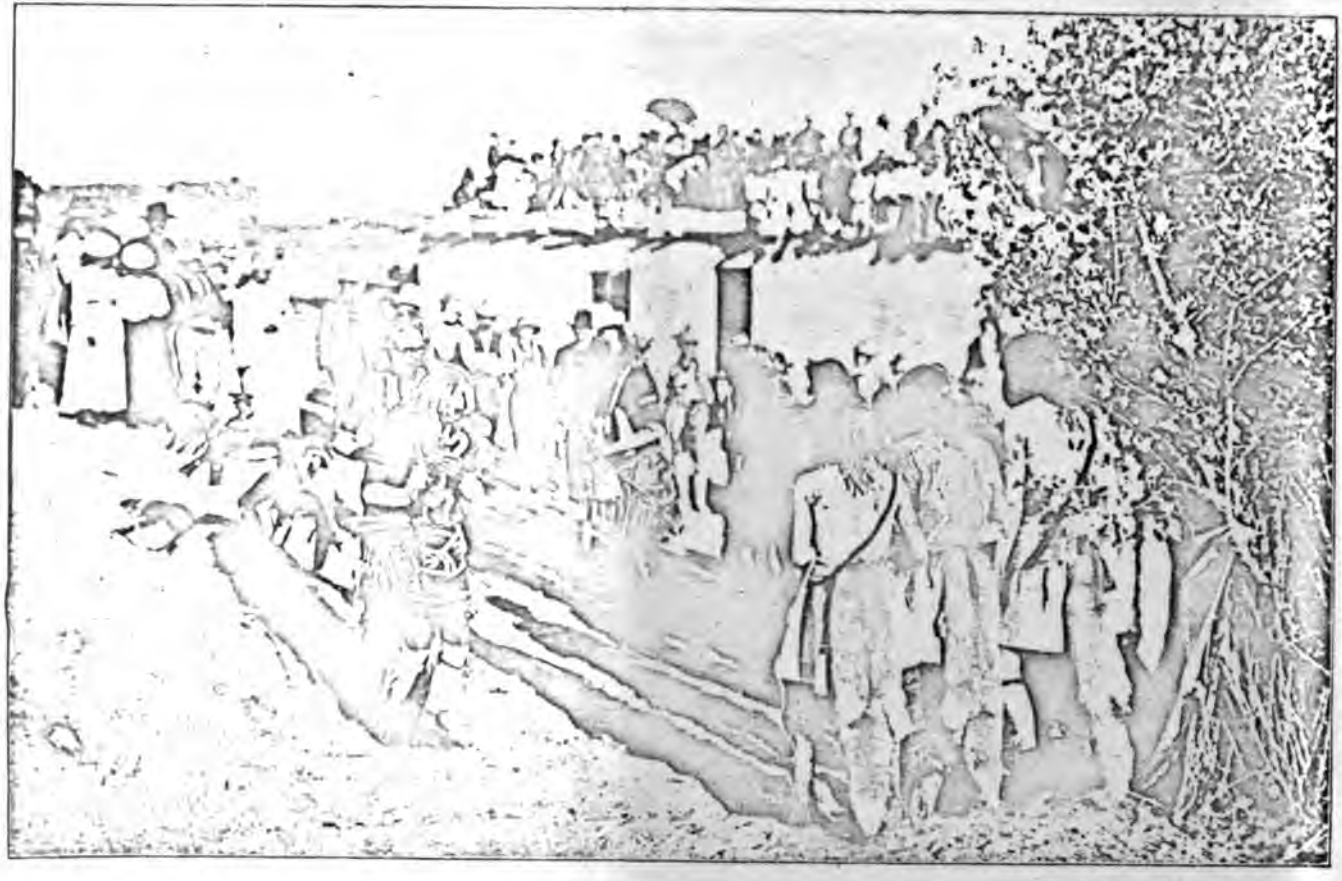


Photo by G. Wharton James.

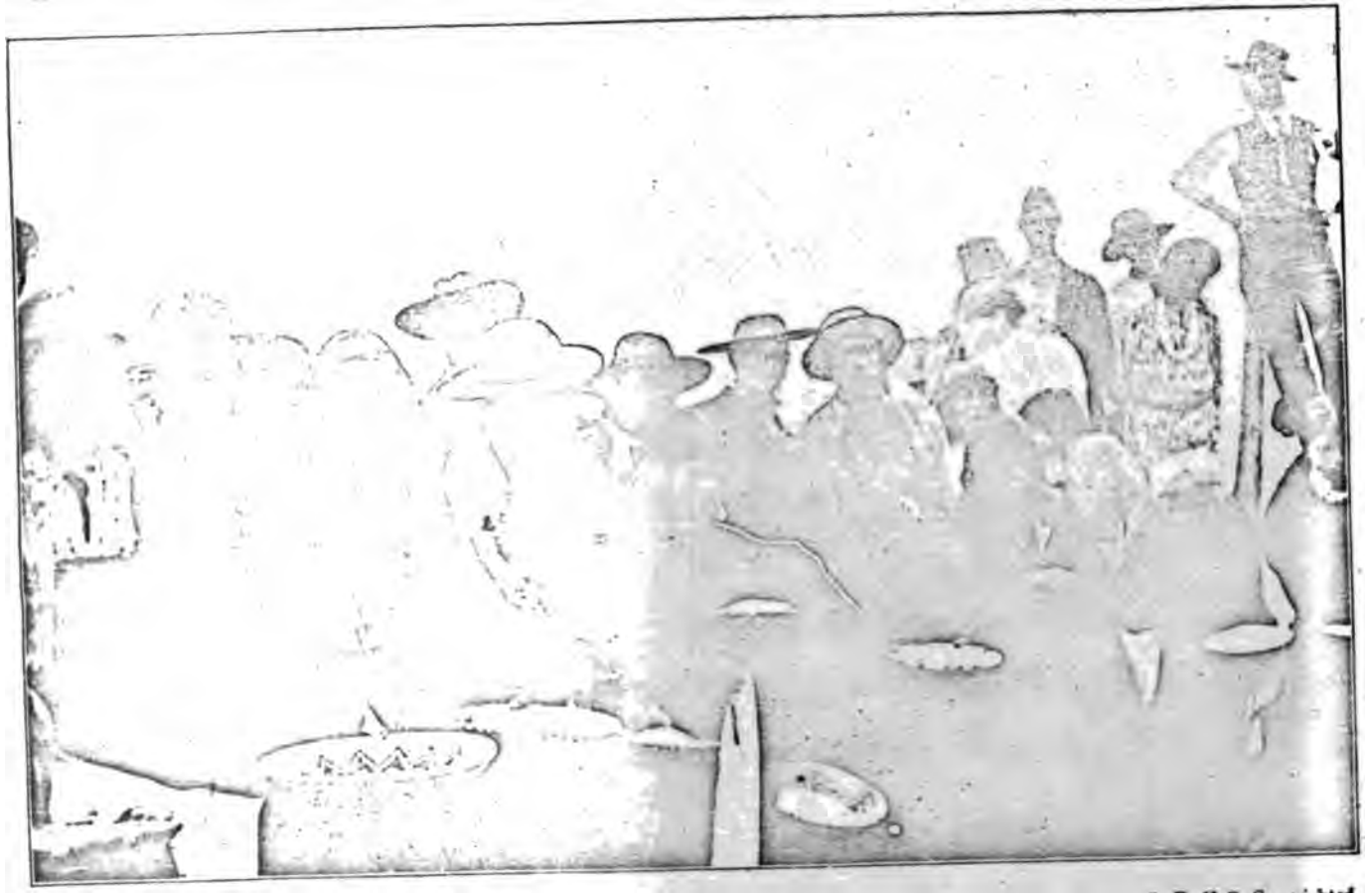
PL. CCX. THE SNAKE DANCE.

A snake gatherer in the act of picking up a snake.

Photo by Sumner W. Matteson.

PL. CCXI. THE SNAKE DANCE.

Various snake gatherers with handfuls of snakes.



PL. CCXII. THE SNAKE DANCE.

Women waiting with sacred meal, to be sprinkled on the ground where snakes will be thrown in a pile by the dancers.

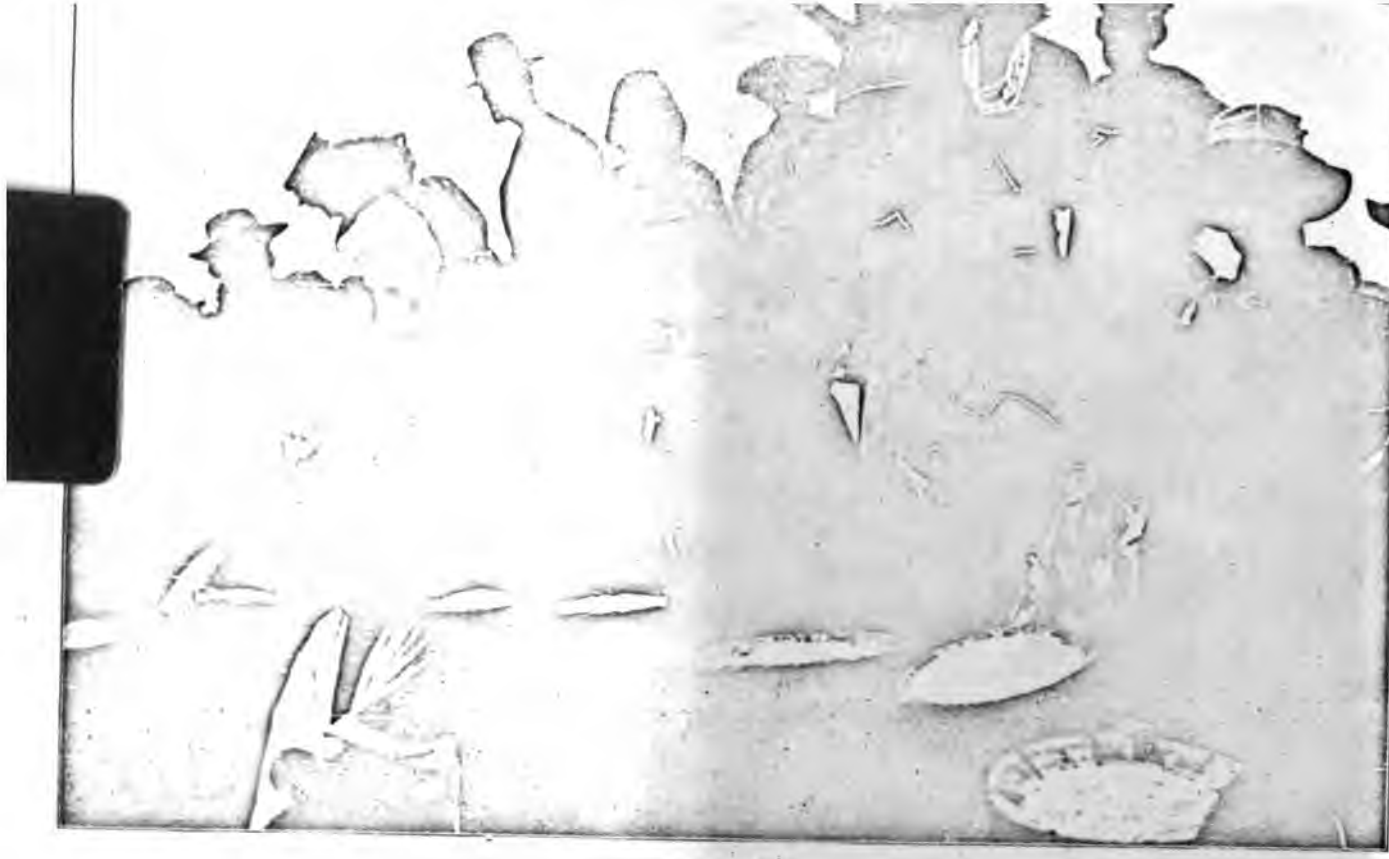
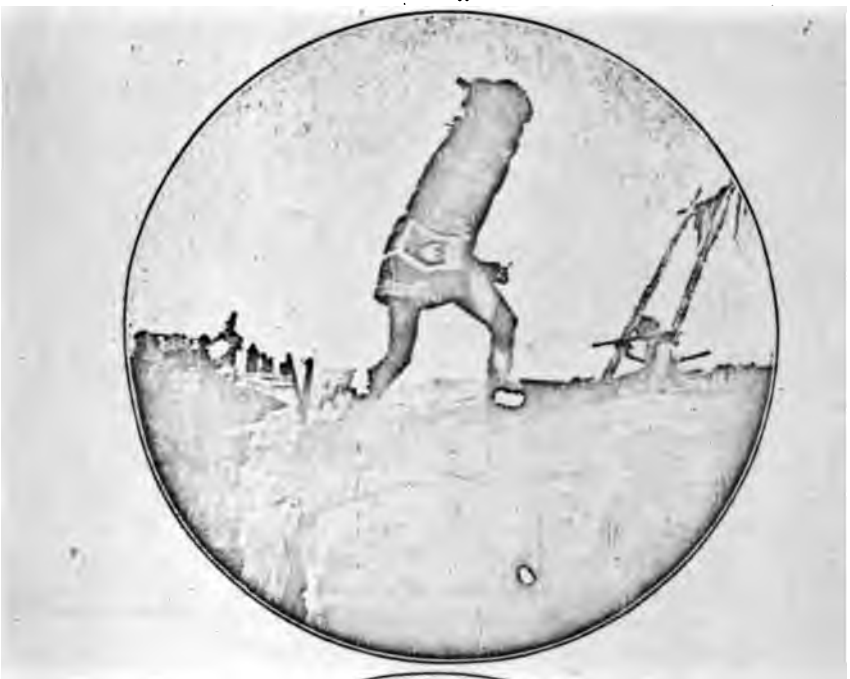


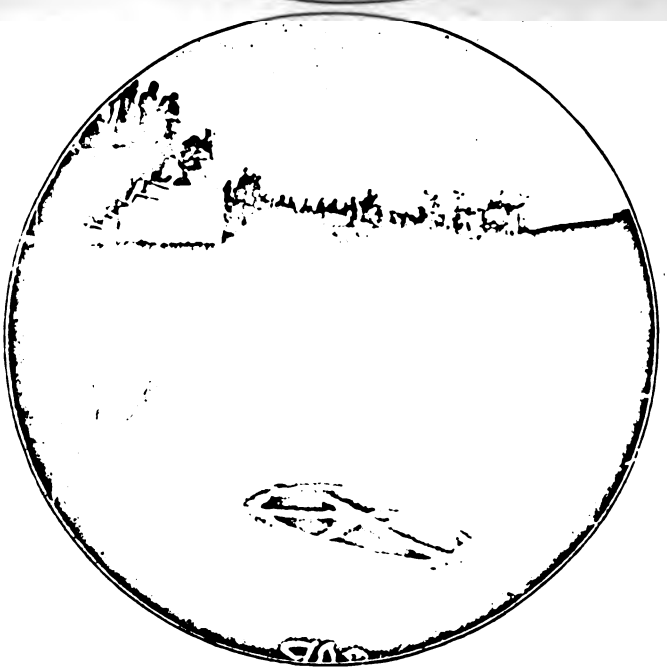
Photo by E. E. Hall, Copyrighted.

PL. CCXIII. THE SNAKE DANCE.

Maidens with sacred meal, which is to be sprinkled into a
which the snakes will then be thrown to be grabbed and carri
dancers. (This scene, as well as the one shown on plate 212, is fr
good photograph of the corresponding scene in Oraibi was obtain

A





B

PL. CCXIV. THE SNAKE DANCE.

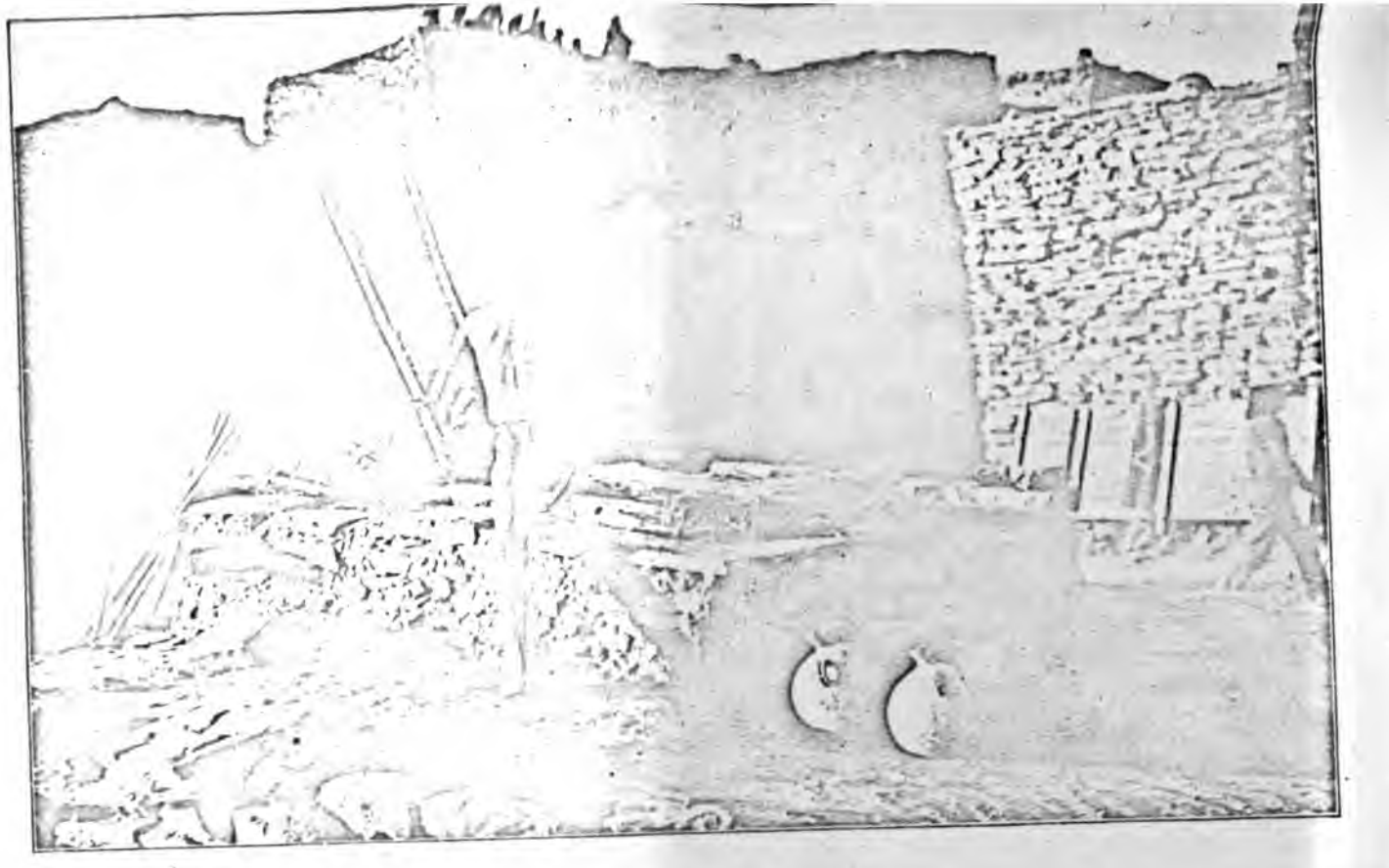
A. A Snake racer arriving at the kíva.

B. The meal circle on the ground into which the snakes are thrown in a pile after the dance.

Photo by F. H. Mands. Copyright

PL. CCXV. THE SNAKE DANCE.

Grabbing the snakes from the meal circle, in order to take them from the mesa and release them.



Pl. CCXVI.

A dancer returning to the kíva with his Snake costume after having a handful of snakes.

lopes sing and rattle, moving their right foot slightly forward and backward, in the same manner in which they and the Snakes danced backward and forward on the previous evening, while the dance with the vine bunch was in progress. When all the snakes from the kísi have been used, the dancers take from their bags the large bull snakes for a last, culminating effect, as it were. During the whole time, while the dance is in progress, the Antelopes sing and rattle and keep moving their right foot forward and backward. If the snake gatherers get too many snakes in their hands, they hand some to the Antelopes, especially to the younger members. Sometimes the gatherers hold as many as four, five, and even more snakes in their left hand. (See Pls. 210, 211.)

As soon as the last snake has been picked up the chief Snake priest goes a few yards north-east from the dancing place, where a number of women and maidens are standing with trays containing meal.[1] (See Pls. 212 and 213.) All the Snake men holding snakes hand them to the Antelopes and all follow the chief priest. The latter sprinkles a meal circle on the ground and in the circle the six ceremonial lines. (See Pl. 214, B.) The girls and women then throw their meal into the circle, whereupon all who hold snakes throw them on one pile into the circle—a horrible, hideous, wriggling mass! No sooner has the last reptile been thrown down than each Snake dancer, except a few of the older men, grab from the pile of snakes with both hands as many as they can get and then dash with their handfuls of writhing reptiles from the village (see Pl. 215) and north, west, south, and east, those running to the last three points down the mesa, where they release the snakes. Before they return to the village, they take off their snake costumes and wash off their paint, water having been taken out for that purpose beforehand by the Snake priests themselves during the day.

Their costumes they wrap up in their blankets, which have also been taken out to them, and take them into the Snake kíva. (See Pl. 216.) Those Snake men who do not take away snakes, circle around four times in front of the booth again and then enter their kíva, whereupon the Antelopes do the same thing, laying off their paraphernalia and washing off their paint upon having entered their kíva.

As soon as the Snake man has taken his costume into the kíva, he comes out again and then drinks about a pint of emetic that women have in the mean while brought to the kíva from the Snake maid's

[1] These are all members of the Snake clan, though not necessarily of either the Antelope or Snake Society. The meal thrown is said to be an "áhpa" (bed).

house, where it was prepared.[1] (See Pl. 217.) The emetic is a decoction of a dark, greenish color, and is said to taste bitter. As soon as the emetic has been swallowed the men kneel on the edge of the kíva, and irritating their pharynx with their fingers, produce profuse vomiting. (See Pl. 218.) This, they say, cleanses them from the snake charm already mentioned so that they can again associate with the other inhabitants of the village. Yet this purification is not complete until they have gone through another discharming rite, which will be described presently. After having vomited, each one drinks some of the water from the jars and jugs at the south end of the kíva, and then enters the kíva and sits down to rest or to smoke. As soon as all have entered the kíva the final purification ceremony takes place. All participants stand around the fireplace in a half-circle, first taking off their moccasins. The Chief Snake priest takes a long buzzard feather in his left hand, a pinch of ashes in his right hand, and all the others some ashes in their right hand. All then hum the náwuhchi tawi (discharming song), waving their hands slightly up and down to the time of the singing. The men hold between their left thumb and forefinger a pinch of ashes, which they have taken from their right hand. This they circle from right to left four times at a certain point of the song and then throw it towards the hatchway, the chief priest doing the same with the feather and wiping the ashes from the feather toward the hatchway. He sprinkles another pinch of ashes on the feather, the others take a new pinch from the right hand, and the same performance is repeated five times, corresponding to the number of verses in the song. After the last stanza all beat off the ashes from their hands, rub their bodies and limbs with their hands, and then sit down for the evening repast, which the women have in the mean while brought to the kíva and which is so much the more enjoyed, as none of them has touched any food or water since the previous day.

After supper the kísi is taken down, usually by one or several of the young men, and apparently without any ceremony. The smaller branches are thrown off the mesa, the larger ones they sometimes use for constructing the booths in which the Hopi watch their fields in the summer months.

The altar paraphernalia are wrapped up, and later in the evening taken to the home of the Snake clan, where they remain when not in use. Here the Snake costumes are also kept.[2] The Antelopes, upon

[1] The emetic has thus far always been prepared in the house of Macángöntiwa's sister. Two large pots are filled with water, the herbs are tied in bundles and thrown into the water, and the whole is boiled for several hours. It is said that formerly the ancestral home of the Snake clan stood a few hundred yards farther west, but that has entirely disappeared.

[2] In the other villages each member of the Snake Fraternity takes care of his own costume.

Photo by G. Wharton James.

Pl. CCXVIII.
Exit, snake charm.

Photo by Sumner W. Matteson

Photo by Sumner W. Matteson

having re-entered their kíva after the public performance, divest themselves of their costumes, wash off their paint, and then most of them usually do some smoking until food is brought to the kíva by their families, of which all partake. The chief priest takes down the rest of the altar and wraps up the altar paraphernalia, which he takes to the ancestral home of the Spider Woman clan later in the evening, where they remain until the next winter ceremony, about a year and a half later.

THE SNAKE LEGEND.

There is a place north of but far away from Oráibi that is named Tokóonavi.[1] At that place lived some people a long time ago, but we do not know of what clan they were. They lived close to Picícva (the Grand Cañon). One young man often sat at the bank of the river and thought and thought whither all that water was flowing and whether people lived at the place whither it was flowing. "I will go and see about it, anyway," he said, and told his father so. His father consented. They made a box (boat), and the father made many báhos and nakwákwosis, some of which he stained red. He also made one long chochókpi (single black báho). When all was ready they placed the young man in the box, also some food and the prayer offerings, and then closed the box, leaving only a small hole open. They then pushed the box into the river and it floated down stream. Whenever it would run against the bank, the young man would put the lon chochókpi through the hole and push the boat into the stream agai After a while he came to a place where the river widened very muc His boat ran ashore and he could not get i* áfloat any more. So opened it, got out, and saw that there was land, and also much w —the ocean. He also found many people living there. At one p he saw a hill out in the water. That was the house of Hurr Wúhti, the deity of such hard substances as beads, shells, coral quoise, etc. Presently a maiden approached him that was very p She told him that they had heard of his coming and were glad t had come, and invited him to follow her to their house. They e a báhtūwo, "water shield" (a flat round boat), and rowed to a the ocean, that was clear and transparent, where there was (underground room), from which a ladder was protruding. H assembled the Snake men, who hung down their heads when entered; occasionally they raised their heads, but drooped th Finally the boy gave them some báhos and nakwákwosis. 7

[1] Probably the Navajo Mountains.

were very happy and placed the prayer offerings on their altar. They recognized some of the báhos as having been made for Kóhkang Wuhti (Spider Woman), and told the young man to take them to her house.

The man remained there over night, sleeping with the maiden that had received him. During the night the men all turned into rattlesnakes. When the young man awoke they told him not to be afraid. All then went out—the young man, too—to drink (inhale) the morning light. When they returned to the kíva they were men again.[1]

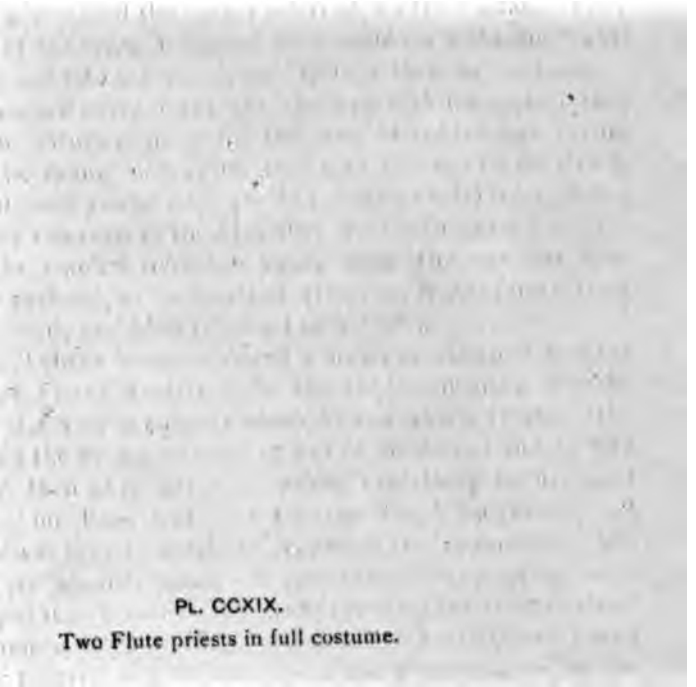
Hereupon the maiden took the young man, who was now considered to be her husband, to the house of Hurrúing Wuhti (one variant says Kóhkang Wúhti); and then returned to her kíva.

In Hurrúing Wúhti's house he found a pretty maiden and also the altar of the Blue Flute[2] Society. On the ladder, leading into the house, was fastened a nátsi (society emblem) and also a turtle rattle. The woman asked the young man the object of his errand and he told her about it and then gave her some báhos, explaining to her what they were for. One báho was also for the sun. She asked him whether the sun was low, to which he replied in the affirmative. She then put him into another room, as something "very living" was coming, as she put it. Presently the turtle rattle on the ladder rattled and the Sun came rushing down in the form of a handsome young man, beautifully painted and dressed up as the Flute players at the Flute ceremony are painted and dressed at the present day. (See Pl. 219.) He held before him the sun and prayer offerings that he had collected from the good people as he passed over the earth in his left hand, those gathered from the bad people in his right hand. The latter he threw into the fire; the first, he handed to Hurrúing Wúhti, who placed them on the altar. The good ones asked for old age, good crops, rain, etc., the bad for opportunities to have intercourse with women, etc.

Presently the Sun Man asked the woman whether she had anybody hidden in her house, saying that he smelled the presence of some one. She admitted that she had, and called the young man out of his room. He at once gave some báhos to the Sun, which had been especially prepared for him. The latter then invited the young man to accompany him on his course around the earth. They descended into an opening behind the altar and then sped on under the earth towards the

[1] One variant has it that they remained snakes that day and the following night.

[2] There is undoubtedly a confusion here in the narrative as given by the different informants. The Blue Flute cult was brought to Oráibi by the Spider clan, who consider Spider Woman to be their clan deity. Hurrúing Wuhti has nothing to do directly with this cult. So the correct version and solution of the confusion undoubtedly is, that the young man saw the Flute altar in the house of Spider Woman, but had the experience with the Sun, and received the beads in the house of Hurrúing Wuhti. In the Snake narrative on the other mesas both deities are mentioned.



PL. CCXIX.

Two Flute priests in full costume.

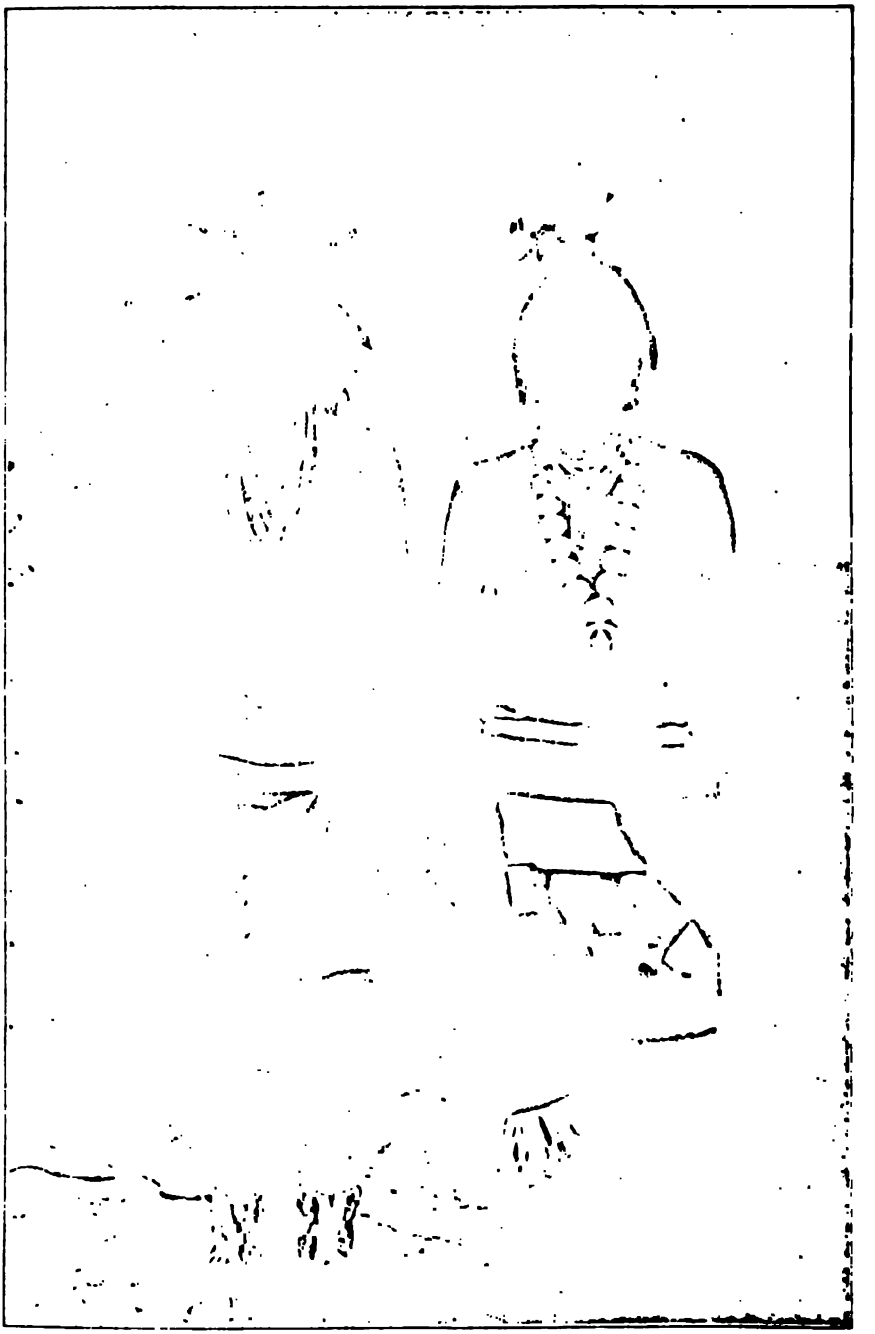
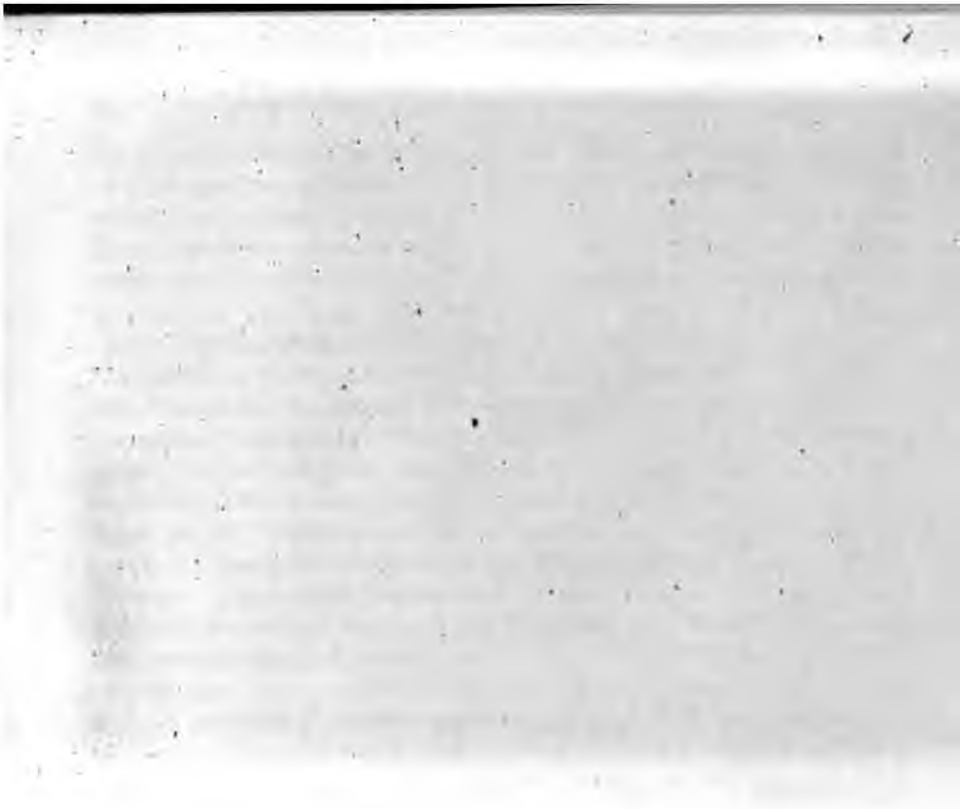


Photo by G. Wharton James.



east, lighting the people on the other side of the earth and again gathering their prayers. At the east, where they arrived towards evening, were many suns, that change about in making the circuit around the earth. One version adds They also met first the Blue and then the Drab Flutes, who had altars and played on flutes here. They stayed over night here. Towards morning some one[1] lifted up a látayo (a grayish fox) and the qöyángwunuptu (white dawn) arose. Soon he lifted up a sikáhtayo (yellow fox) and at once the sikángwunuptu (yellow dawn) appeared, and then the sun prepared to depart (rise) again. This time the same sun rose that had brought the young man. The sun took the latter on his back and traveled the whole day, receiving prayers—the good ones during the morning, the bad ones towards evening, arriving at the house of Hurrúing Wúhti in the evening.[2] Having disposed of the prayer offerings as the evening before, the sun again descended through the opening behind the altar and went on his course. The young man stayed over night with Hurrúing Wúhti, sleeping with her at her request. She had many beads—white, red, and turquoise—wound around her arms.

In the morning the young man found that she had turned into an old hag. He then said he wanted to leave (according to one version he stayed in all four nights). She gave him two (some say one) of all kinds of beads and also seeds of corn, melons, etc., and tied everything up in a sack, charging him not to open it until on the fourth day after his arrival at his home. She also charged him not to sleep with his wife, the Snake maiden, while on the way. She then gave him some medicine to spurt on the water and a road would be there from her house to the Snake kíva, where he wanted to go. So he left.

On the way he encountered successively, a large wolf, panther, and snake; the name of the fourth animal my informant had forgotten, nor does he know whether the order given is the correct one. He subdued them all with the medicine and entered the kíva. The Snake chief then told him all about the Snake cult, showed him how to pre-

[1] According to other Hopi traditions the Drab Flute Order has come from where the sun rises (from the east); the Blue Flute Society from where the sun sets (from the west). The society emblem of the first is a yellow fox (sikáhtayo) skin, symbolizing the yellow dawn; that of the Blue Flutes is a grayish fox (látayo) skin, symbolizing the white dawn.' Both societies put up these emblems outside at their nine-day ceremonies. Tradition also says that the Flute cult is still continued at those places, and that the priests put up these emblems as mentioned in the snake legend, but instead of skins they use the live animals.

[2] One variant says that the young man did not go with the sun the first time, but remained with Hurrúing Wúhti and slept with her that night. In the morning he found her turned into an old hag. They both sat in her house all day. When the sun again arrived in the evening his arms were full of blood, and he said that the people on earth had been fighting, some of them wanting another sun. He had taken part in the strife, and had slain many people. Having deposited the good and thrown away the bad prayers, he washed off the blood and then went on his course again, disappearing through the opening behind the altar.

pare the altar, taught him the songs, etc. He also told him that they should have races for the young people and prepare some joy for the children. Hence, my informant adds, they now have the races and wrangles for the corn-stalks in connection with the snake races. The Snake chief also told the young man that there they raced while it was raining.

So they departed.[1] On the way the beads increased in the sack. The man wanted to approach his wife on the way, but she compelled him to respect the injunctions of Hurrúing Wúhti, which had been repeated by the Snake priests. Having reached the home of the man's people, the sack with the beads was put into an inner room. The maiden ground corn four days, and on the morning of the fourth day their hair was washed and she was married in the Hopi's way to the young man. They then also opened the sack and found that it was entirely filled with beads, turquoise ear pendants, etc. They also went out, and after the young man's mother had washed their heads and it rained (the rain coming from Piéeva), the rain also washed their heads.[2] The contents of the sack they distributed among their friends, who were very happy over the beads. The young woman then always prepared food for the people. Her husband's father and friends made the bridal costume for her. When it was done, she went to offer a prayer (kúivato) to the Dawn, but she did not return to her parents' house as is now the custom.

These two were then the Snake people, the man being the Snake chief. The woman by and by gave birth to young rattlesnakes. They laid them on some sand to dry. The grandfather often took them in his blanket and carried them around, showing them to the people in the houses and kivas, because he loved them. They grew up and became Hopis, but bit the children of the other people so that they died. So the people got angry and drove them away. They first traveled in a south-westerly direction, sometimes staying days at a place, sometimes for a year, having their Snake ceremony, planting and raising a crop for their subsistence. Thus they came to the Little Colorado River and followed it in a south-easterly direction. Here one of the women was about to be confined. But they proceeded when the child was only partly born, from which she afterwards received the name Tfkuiwuhti (woman with the protruding child). She begged to be

[1] The version that speaks of two maidens, says that they all three went up the Grand Cañon in a bahtūwo (water shield), and also that the two maidens got the young man from the house of Hurrúing Wúhti, not saying anything either about making a road to the Snake kíva nor about the wild beasts.

[2] At a Hopi marriage the heads of the young people are washed by their respective mothers-in-law, and also usually their bodies are bathed, whereupon they make a prayer offering to the dawn and the sun. (See Oráibi Marriage Customs, by H. R. Voth.)

left behind, and they left her; later some of them returned, but found that the child had never been born. Whether they found the woman, tradition does not say. But it says she is still there, wandering about, dressed in a white ówa (bridal robe), or according to others, in a white, large antelope skin.[1]

The Snake clan then came to Oráibi and asked to be admitted to the village, but the village chief, according to one version, refused them admittance, whereupon they moved to Wálpi. Another version says that they remained in Oráibi.

THE SNAKE ANTIDOTE.

Two of the questions most frequently asked by those who visit the snake ceremony or hear about it are: (1) Do the snakes ever bite the people? (2) If snake bites occur, do the people possess a remedy against the poison?

As to the first question, it is certainly astonishing that not more snake bites occur than is really the case, especially in the snake ceremony, where so many reptiles are handled in so many different ways, and often by young, inexperienced boys. But the author is personally acquainted with several persons in different villages still living, and has heard of others (now dead) who were bitten, either during the snake ceremony or on other occasions. More will be said about this anon.

Regarding the second question, much has been written about an antidote, which is said to be known by very few in the tribe only, etc., and strong efforts have been made by whites to discover this secret. If any one has been successful, I have failed to hear about it.

The antidote used in Oráibi was revealed to the author by a snake priest some years ago. He has since then had this information corroborated by several others, has obtained the herbs and had them scientifically identified; and the only reason why the results of these researches

[1] Several Hopis claim to have seen her when hunting on the Little Colorado River. They see her campfire, hear her long-drawn moans, see the horses being frightened at her approach, but when looking for the places where they have seen her fire or for her foot-tracks they can never find anything. She is considered to be the deity of game, and some say also of children, and in many ceremonies prayer offerings are made for her. It is said that a young man from Shipaulovi once saw her while hunting alone near the Colorado River. Her face and the front part of her body were all bloody. He was so frightened that he became rigid, whereupon the woman had sexual intercourse with him. When he revived again the front part of his body was full of blood. He ran and came upon one of his companions. Both then looked for the woman, but could find no trace of her except a few foot-prints for a short distance. But it is claimed that ever afterward that man was a marvelously successful hunter.

In Wálpi the cult of or for this deity finds expression in the appearance of a personage dressed in a large buckskin at certain ceremonies. My informant says that this personage gets into the houses or kivas unobserved, even if the doors of the houses are closed. Her presence is only detected when she begins to moan. She is also known as Tüwápongtumci (Sand-Altar-Clan-Sister).

have not yet been published is the delay which has been caused by various circumstances in the publication of this paper.

Repeated mention has been made in the course of this paper of the herb hohóyaonga (Physaria Newberryi), which is used during the ceremony, but more as a charm than as a "medicine." This herb is also used in case of a snake bite, but in the same manner, it seems, as in the ceremony; i.e., not so much as a drug, but rather as a charm. Another remedy used is the so-called prayer-beetle or tumble-bug (Asida rimata), in Hopi hohóyaowu, from which the above-mentioned herb derives its name. This beetle is either eaten raw or it is cooked in water and the liquid administered. Neither of these two remedies is considered to be a secret, and almost any Hopi, when asked what remedy they use in case of a snake bite, will mention them. But usually they will add that there are others which, however, are known to the Snake Society only.

The secret antidote consists of a decoction made of two herbs: Masí (gray) láchi (Suaeda Torreyana Watson) and pivánnga: weasel, medicine (linum rigidum Pursh), one of the so-called yellow foxes, both of which I have had in my possession for several years, and since being acquainted with them have collected myself.[1]

While it is true that only comparatively few Hopis are aware of the fact that these well-known and common herbs are the jealously guarded snake antidote, the statement, sometimes seen in print, that only the chief priest or only one woman in the tribe, besides the Snake priest, knows this secret is certainly erroneous. I have good reasons to believe that at least all the older members of the Snake Fraternity are acquainted with it.

The names of the herbs were first given me by one of the older members of the Snake Society, whom I had befriended on various occasions. He also brought me the herbs and referred me to an old priest, of whom he knew that he had gathered the plants on various occasions. He begged me, however, not to mention his name to any one. When later, on one occasion, this old priest related and explained to me a number of facts concerning a certain ceremony, I turned the conversation on the subject of the snake antidote. He stopped short and wanted to know who had told me about it. I replied that I had promised our mutual friend not to divulge his name, but that if he was really as great a friend of mine as he always claimed to be he should

[1] For the identification of these plants, as well as for other courtesies, I am indebted to Dr. C. F. Millspaugh, Curator of Botany of this museum. Dr. Walter Hough mentions in his paper on "The Hopi Relation to their Plant Environment" (American Anthropologist, Feb., 1897,) a "mashilasht," which, however, he identifies as solidago missouriensis Nutt. The herb piwa'nnga I had also identified by Prof. F. D. Kelsey, then Professor of Botany in the college of Oberlin, Ohio, and he also called it linum rigidum.

tell me, as I wanted to find out whether I had been correctly informed. He hesitated, said that that was very sacred to them, and finally asked, "Must I tell you?" I repeated what I had said, and being promised that his name would not be revealed, he named the two plants already known to me. In a similar manner one of the leading men in the Snake ceremony and an old woman of the Snake Fraternity substantiated this information. In no case did I first mention the names of the plants, but led them to do so.

As to the antidotes used in the other villages, I have a number of notes on that question, and the names of several plants from different sources, but I feel that my information is not sufficiently corroborated and sifted to justify me in making positive statements. I have reasons to believe, however, that at least in some of the villages an herb —or in some cases perhaps more than one—is used for each of the six cardinal points, the colors of the blossoms corresponding to the colors for the different world quarters. I hope to be able to settle this question more definitely this summer.

The following two facts I record for what they are worth at present: (1) On one occasion I questioned the Snake chief of another village, who visited me, on the snake antidote. He at first refused to give me the desired information, saying that that was so sacred that he could not reveal it. Finally, I held a bunch of each of the plants used in Oráibi before his eyes. He first stared at me, and then asked, "Where did you get that?" and then admitted that they used those herbs too, but claimed that they used them in connection with others; (2) A similar experience I had once with Kopéli, the Snake chief of Wálpi, who died a few years ago, only he did not commit himself as far as the other man. After repeated efforts to induce him to tell me what he used against snake bites, I intimated that I believed I knew it, and that I had in my possession at least the plants used in Oráibi. He challenged me to produce them. I did so. He said in a half-joking manner, which seemed to say, "No, I say, but yes, I mean," that they did not use these, but the very manner in which he said it, and the fact that he then became serious and asked me not to show these plants to any one nor to reveal their names, led me to suspect that these two plants form at least a part of the antidote used in Wálpi. But this is not to be considered as a statement of a fact, but only as a clue to further investigation in the other villages.

In case of a snake bite the manner of proceeding is as follows, although it may vary in detail in the different cases, according to the attendant circumstances—the place where it occurs, the quick access to this or that remedy, the opportunity to call the Snake chief, etc.

One of the first steps usually taken is to suck out the wound, which, it is said, is more efficacious if done by a youth or unmarried man. If the snake can be captured it is killed and cut open, in order to find the blood which the reptile is supposed to have extracted from the wound and which, it is said, may be found in the snake in the form of a dark coagulated clot.[1] If found, it is not taken out, but the body of the snake is pressed and stroked in such a manner that the clot is worked upward and back through the mouth again. If that can be done it greatly increases the chances of the patient to recover. Another of the very first steps taken, especially if the bite occurs away from the village, is to hunt some of the beetles already named, which the victim eats raw. One of my Oráibi friends, who was bitten by a rattlesnake when a young man, has told me repeatedly that others, who happened to be close by, quickly gathered a number of these beetles, which he ate, but he shudders when he speaks about it, and says they tasted very bitter. Sometimes they are also cooked in water and the liquid is drunk by the patient.

At the very earliest moment the Snake chief is notified, or if he be absent, one of the older men of the Snake Fraternity, who at once either sends some one or goes himself after the snake medicine. The patient is taken to an uninhabited house, or if such be not obtainable, to some kíva, the kívas being mostly vacant during the season of the year when snake bites are most likely to occur. Care is taken that the sick person be seen by as few people as possible, and that he be taken from the sunlight as quickly as it can be done. When once in the kíva or house, the treatment begins in earnest. The Snake chief takes care of him. Among other things, I believe, he chants the same snake discharming song over him which is chanted at the conclusion of the snake ceremony, and which he also sings over any case of swelling which is believed to have been caused by the snake charm. As soon as the herbs for the snake antidote arrive, they are turned over to a woman of the Snake clan, who has either never had any or has ceased to bear children. She prepares the decoction which the patient has to drink, with which he is rubbed, and especially with which the wound is washed out. For three days he is not allowed to drink anything but this decoction, nor to eat any food except what has been prepared with this medicine. Even the dough for the usual bread (piki) is prepared with it. I have been told that this "diet" becomes so obnoxious to the patient that frequent and profuse vomiting takes place. And it is more than probable that the efficacy of the medicine

[1] An old German minister told me lately that in a certain part in Germany in case of a snake bite the snake was killed, and the "heart" of it—as the popular belief was—taken out and laid on the wound, which was then tied up.

lies more in the fact that the whole system of the patient is so thoroughly saturated with it, than in the medical properties of the plants as such.

For three days the patient is not permitted to associate with any one except those who treat him and take care of him; generally, I believe, only the Snake priest and the woman who prepares the food. On the fourth day he washes his head in suds, made of water and crushed roots of the yucca plant, whereupon he returns to his home.

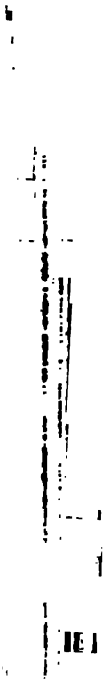
There seems to be a deep-rooted conviction among the members of the Snake and Antelope Fraternities that they are immune from the effects of snake poison and from the snake charm while they are engaged in the ceremony. One of the Snake priests, now an old man, was once struck by a rattler while he ran with handfuls of snakes from the plaza at the conclusion of the ceremony. He says he held the snake about midway of the body, and it swung back its head and struck him in the hand. A young man was bitten on the plaza a few years ago, which, however, I did not find out until lately. A third man told me that he was once bitten—I think he said while trying to take a snake from the pot in the booth. It has already been stated on a previous page that formerly the snakes were kept in a covered pot instead of a sack on the plaza. In none of these cases was any special treatment resorted to, because, I was told, that was not considered necessary in the case of members of the Fraternity during the time of the ceremony. Of course such immunity is claimed only for those whose "hearts are good"; where this essential quality does not exist the bite of a venomous reptile may prove just as dangerous, and even fatal, as in the case of any other mortal.

At any other time except during the ceremonial days the members of the Antelope and Snake Fraternity seem to be just as much afraid of a rattlesnake as other people. On several occasions it so happened that a member of the Snake Fraternity was near by when a rattlesnake was found near the mission.[1] I challenged them to pick

[1] I have frequently been asked whether in view of the fact that the Hopi kill so few snakes the country around the village does not abound in them. I do not think that there are more snakes there than we found for instance in Kansas when we settled there in 1874. Still we generally kill from four to six rattlers close to the mission house nearly every summer. And in order to show that a rattlesnake does not strike very quickly I may cite a few special cases. One time our little boy, then about two years old, had been playing near a bush, when all at once a rattler crawled away only a few feet from the child. On another occasion my wife stepped over some dry weeds near the house, and almost on two rattlesnakes that were lying there partly coiled up. At another time our daughter stepped through the door from the house, the threshold being about six or eight inches from the ground. The little boy about two years old followed her, putting one foot after the other very slowly over the threshold. I followed immediately after, and turning around saw a rattlesnake completely coiled up, apparently ready to strike, not more than one inch from the place where the feet of the little fellow had touched the ground. Had he touched the reptile the latter would in all probability have struck. It is a well-known fact among people who have had some experience with rattlesnakes that they will, as a rule, give timely warning with their eyókingpi (bell), as the Hopis call the rattles.

it up; which they very emphatically refused to do, saying that if they touched a snake while they (the Snake Fraternity) were not "assembled" they were just as liable to be bitten as any other person. On one occasion I requested an Antelope priest to pick up a rattler, which he very positively refused. I then struck the snake a blow, picked it up, and followed my friend with it. He kept at a respectful distance and when I began to run after him and to throw the reptile after him, he dashed away and screamed, evidently in genuine fear, crawled through under a wire fence, and ran away as fast as his legs would carry him, for fear of being influenced by the pernicious charm of the snake.

whenever they have time to do so; or they will try to escape rather than to fight where they have their choice, and even when coiled up and cornered they will be slow to strike the fatal blow. I have repeatedly provoked a rattlesnake, caused him to coil up, touched him with some object, and have been astonished how slow he is to strike. Of course, these facts notwithstanding, it would not be safe to trust him too far. When I was in charge of an Indian boarding school in Oklahoma a little boy, while playing with others, ran towards a haystack, stooped down to pick up a corncob, was struck by a rattler, and died after fourteen hours. It was late in the fall, and the Indians there claimed that the vision of the snakes was getting to be dim at that time of the year, and hence they would strike more readily than if they could see well.

P. S. It has been mentioned in this paper (see page 310) that thus far no songs of the Snake Ceremony had been obtained. But since that was written the author has succeeded to obtain for the Museum, by the use of a phonograph, many Hopi songs, and among them several Snake songs, prayers, etc., which will in all probability be published in connection with other songs. THE AUTHOR.

D.T. Frantz
IV
33
10 50 AA A 30